

MUSIC & DRAMA

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# New Estey Initiative in Ideal Specifications

Five Organists, Without Regard to Organ They Are Now Playing, or Personal Preferences,  
Collaborate in Design of Legitimate Stop-Lists

UNANIMITY of opinion among organists of what is the most desirable in modern church organ specifications is an ideal almost impossible of achievement, but the Estey Organ Company has just succeeded in one important step in this direction. It has secured the collaboration of five organists who speak with authority in approval of a series of stop-lists designed to meet modern conditions in organ construction.

These men were selected without regard to the make of instrument which they may now play or to their personal preference to builders. The object was solely to bring into harmony the widely divergent views which have been introduced into the designing of organs since the adaptation of electric action, unification and other factors which have in recent years resulted in a confusion of construction standards.

Obviously the tremendous possibilities which have opened through unification and duplexing have led to atrocious abuses. Without restraint these new developments have been carried far beyond the bounds of good taste—a temptation which has arisen particularly through the attempt to adapt the organ to two entirely different purposes, the church and theatre.

Extensive unification, which was first suggested by the theatre organ, has led to a loss of the artistic ensemble and dignity of tone which should be the chief characteristic of instruments designed for worship.

Recognizing this tendency to abuse of developments, which, if properly subordinated, may result in a rational use of the fundamental tone colors, Mr. Ernest L. Mehaffey, technical advisor of the Estey Organ Company, some months ago undertook the task of preparing a set of specifications which should be basically correct. Not leaving it to his own opinion, he sought the advice of five authorities, whose names are nationally known.

As a result of such collaboration two complete sets of two-manual, three-manual and four-manual specifications were outlined, one set of which is drawn up along the old-established lines, and the other introducing unification and duplexing only to such a degree as was agreed would not result in inartistic ensemble tone.

These specifications are being placed in the hands of the Estey representatives throughout the country. The men who have subscribed to these outlines are:

HENRY S. FRY, Organist, St. Clement's Church, Philadelphia, Pa.

Contributing Editor—"The Etude."  
Former President, National Association of Organists.

CHANDLER GOLDTHWAITE, Concert Organist, New York, N. Y.

Formerly, Municipal Organist, St. Paul, Minn.

T. TERTIUS NOBLE, Mus.D., Organist, St. Thomas' Church, New York, N. Y.

FRANK L. SEALY, Warden, American Guild of Organists, New York, N. Y.

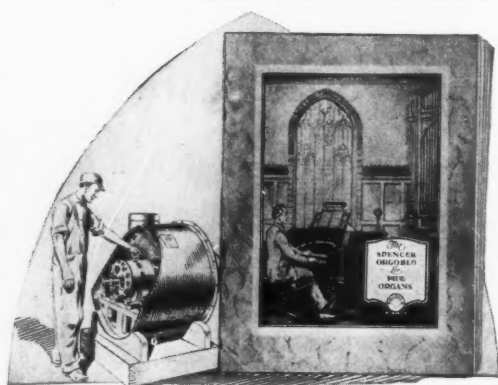
HENRY F. SEIBERT, Concert Organist; Organist, Holy Trinity Lutheran Church, New York, N. Y.; Organist, Town Hall, New York, N. Y.

It is to be pointed out to the prospective organ purchaser that probably, for the first time, the purchasing committee now has at its command a series of stop-lists which have been given months of consideration, amended and agreed to as rational and fundamentally correct. Thus the prospective purchaser is guarded against exaggerated enthusiasms for the inflated or indiscriminate use of unification. Buying an organ of Estey quality with these authoritatively approved standards in the background makes assurance of artistic success now doubly sure.

We believe this initiative on the part of the Estey company is an important step in clarification of a hitherto confused situation and that it will lead to a higher standard in church organ construction.

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A GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

A. ARENSKY: THE CUCKOO, tr. Gordon Balch Nevin, 2p. e. Here's a transcription that was done on Palm Sunday evening in the magnificent Church of the Heavenly Rest, New York City, by Mr. Hugh Porter, a student of theology as well as a great organist; and it was not so much out of place as the title would indicate. The piece is simple enough to play, but it requires a fine registration; certainly an audience will be delighted with it. It has the delightful combination of virtues—appealing to the public, and giving the organist some intricate registration and tone colorings to fuss over. Fischer, 1930, 50c.

W. D. ARMSTRONG: CHROMATIC CHORAL, 2p. ve. 30c. A simple hymn-like affair that none the less makes good as melody and harmony. HYMN OF FAITH, 4p. me. 40c. The left hand has an interesting melody harmonized, against simple arpeggios for the right hand; and the combination will please the average village congregation. POSTLUDIUM, 3p. ve. 35c. Very simple music for beginners to read at sight, so they can spend their practise hours on bigger things. PRAYER, 2p. ve. 30c. Another simple hymn-like number that makes good none the less. Presser, 1929.

BEETHOVEN: 17 SLOW MOVEMENTS, tr. by Howard R. Thatcher from the piano sonatas, 55p. Beethoven was frequently essentially organistic in his mood rather than pianistic, treason though it be. Why not have some of these rich old slow movements available for our Sunday services? They are sometimes fairly easy, sometimes fairly difficult; they are always rich in musical mood and message. Book One contains about half the proposed seventeen, including some of the finest of Beethoven's slow movements. The old-school organist can push a piston, and go to it. But the coming generation of organists will have to work with every known organ tone and device in order to ultimately attain a perfect artistry of interpretation with some of these arrangements. They take much more work than an ordinary Widor or Vierne organ movement, because they were conceived for an instrument without the organ's one remaining handicap—that inequality of top-note dominance. In the piano, we may play on any part of the entire keyboard and keep the melody predominant if we want to; on the organ the melody is crowded out by the middle register, or it is drowned by the treble, or buried by the bass. Some day this present defect—which has always existed,—will be overcome. In the mean time, this little collection ought to appeal to serious workers, with good-sized modern organs at their command. Kranz, 1930, \$2.50.

EUGENE BONN: AVE MARIA, 3p. e. Especially effective for the Catholic organist, with Chimes used delightfully for a motive in announcing the melody. It is in reality a melody with two variations, simple and direct, but useful to organists in the routine of Sunday services. Fischer, 1929, 50c.

EUGENE BONN: A ST. PATRICK'S DAY PRELUDE, 30p. md. The grand old jig-tune of St. Patrick's Day

gets its due and more. It is turned into a set of variations for the organ. As a concert number for a convention of the Knights of Columbus or some such organization, it would make a tremendous hit. It is a worthy piece of workmanship, but we don't know when it could be played. Certainly no Catholic church would permit it, it would be out of place in a Protestant church, and it's so thoroughly the property of the good Saint Patrick that a mixed audience would not like it. But it's a good piece of work just the same. Fischer, 1929, \$1.50.

ROLAND DIGGLE: CONCERT FANTASIA ON MATERNA, 10p. md. A church prelude or postlude built on a hymn-tune, and treated to free play of all sorts, including the melody in the pedal for the right foot against manual work and left-foot pedal accents. An interesting piece for church services. Ditson, 1929, 75c.

ROLAND DIGGLE: MORNING SERENADE, 6p. me. A rhythmic piece, with melody in *grazioso* mood accompanied by pedal note on accented beats and lefthand chords on the others. It makes cheerful, happy, simple music of the kind a congregation likes to hear, and is one of the Composer's more successful melody pieces. Somebody must write music for the organists in the out of the way villages and Dr. Diggle has for some years been doing it famously well. It pleases a congregation and doesn't tax the organist too much, and no matter how simple and direct it is in appeal, it is not cheap. Presser, 1929, 50c.

DR. FREDERIC TRISTRAM EGNER: DRIFTING BOAT AND EVENING CHIMES, 3p. e. The second composition recently published in Canada from this Composer's pen depicting Scenes Canadian. It opens with 21 measures for the Chimes alone, the first four of which "are the actual notes of the Chimes of St. Anne Church, Beupre, Canada." This same preludial material is used at the close as a highly effective coda. The piece itself is in 6-8 rhythm and covers its title adequately; the use of the Chimes will make it a favorite with any audience. There isn't anything startlingly new or original about it; there doesn't need to be. The search for startlingly new things in music usually leads downward, emphatically downward. But this piece and its companion work recently reviewed are alike effective, musical, interesting to audiences, and furnish good materials for an organist to work with. Besides, they are genuinely Canadian in birth and spirit, and very practically so. Waterloo Music Co., Waterloo, Ontario, 1930.

STEPHEN FOSTER: A DREAM MOOD, tr. Gordon Balch Nevin, 3p. e. An arrangement of the song, "I DREAM OF JENNIE." A poetic, whole-souled sort of a thing that, with its melody and Harp, ought to make friends for organ and organist. Fischer, 1930, 50c.

FRANKLIN GLYNN: EVENING CALM, 5p. e. With Chimes. A quiet, meditative piece, beginning and ending with a melody harmonized in the right hand against a slightly undulating accompaniment in the left, which makes musical music of the kind a congregation will be glad to hear. Gray, 1929, 75c.

KREISLER: THE OLD REFRAIN, arr. Philip James, 4p. e. This beautiful "Viennese popular song" is a melody of such sterling worth that it is now a universal favorite. The arrangement is excellent. C. Fischer, 1929, 80c.

JOHN HERMANN LOUD: FESTIVAL POSTLUDIUM, 7p. me. An excellent piece of practical music for inspiring prelude or for postlude after a brilliant service. It opens with brilliant chord work in march rhythm and harmonic treatment, which makes interesting music from the start; then we have some contrast, with more movement in the left hand, and this same style is used for the contrast section with good effect. The recapitulation re-

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stores the materials of the first section pretty much as they appeared originally, but with a highly effective coda. Altogether it makes an attractive piece of service music which will appeal to the average organist and congregation. Presser, 1930, 65c.

**J. CHRISTOPHER MARKS: MOONLIGHT ON THE LAKE**, 4p. c. A very charming piece of music by a man long famous for the genuine melodic worth of his many anthems. Dr. Marks has outdone himself in producing a delightful little mood-picture, genuine and appealing, and always melodious and beautiful. Those who have large modern organs with Harp and Chimes, will find many delightful effects easily obtainable in this piece. For example, give the Chimes the last note of the second measure of the lefthand part on the top score of page 5. Of course the sforzando effects which the Composer marks—as on beat 3 of measures 1 and 2—will not be missed. This little piece is especially attractive and musical. Presser, 1929, 40c.

**HUGH McAMIS: DREAMS**, 4p. me. With Chimes. To write a simple melody that shall be serene and beautiful, both at the same time, that shall not descend to the commonplace, and that shall have an accompaniment that is both appropriate and enhancing—that is an achievement. Ever since Lemare sold one such for ten dollars, composers have been trying to write such pieces, and failing because they have tried. Mr. McAmis didn't try to write a beautiful melody. The evidences are against the effort. Instead, a beautiful melody came to him one day of its own accord, and all he did was to record it on paper. Then the effort began. The accompaniment was disposed of effectively, even adroitly; beauty of effect was the aim—and the achievement. The next great pit into which a composer can tumble, is in the middle movement. Here is a brief middle section of sixteen measures that, for a piece like *DREAMS* is ideal. We have full Swell against a melody or rather theme on the Tuba, and *ff* passages that are *ff* only by contrast with the rest of the piece, not by comparison with full organ. There are ample opportunities for vivid colorings in these brief sixteen measures. And the recapitulation adds a fourth staff, with Chimes. How to end, was the last problem. Was ever an ending reached more reposefully, more satisfyingly? A beautiful, but simple, piece of music that deserves a place on every program, church and concert. Gray, 1929, 75c.

**R. DEANE SHURE: PEACE OF GOD**, 4p. me. The writing of four-part hymn-tunes or feeble four-part counterpoint for organ died with the Nineteenth Century. The Twentieth Century came along with the demand that the resources of the organ be usable in any way for any effect and no restrictions. Then we had R. Deane Shure and some others who are still experimenting. That is one of the reasons why, should anyone be interested, "the old organ is no longer good enough," if we may borrow the controversy for the moment. Play this on Open Diapason, Stopped Diapason, Gamba, and Dulciana—and we deserve to be shot at sunrise. Instead the Composer requires "two mellow Flutes and Harp, soft strings with Cello . . . and Quintadena." It opens with held pedal note, which ought to be *pppp* on 16' Bourdon, against which the right hand plays a slow melody, each note preceded by the upward scoop invented by theater organists some years ago. After painting his picture with these materials, the Composer gives us some old-style music in the ordinary manner, and then we go the free road again for a while, and ultimately come back home to peace and quiet in *pianissimo*. It all depends upon our ability to dodge the uninteresting reg-

isters of the organ and select instead the beautiful and colorful voices. Mix these with plenty of artistry, perfect freedom in expressing things as we ourselves feel them, and we have a genuine piece of organ music. Fischer, 1930, 60c.



## BACH ARIAS

OXFORD UNIVERSITY PRESS SERIES

The Oxford University Press (114 Fifth Ave., New York) has issued a series of Bach arias from the various church cantatas. It is impossible within the limits of these pages to give adequate reviews to these great works, so we shall have to be content with merely giving the list. All are published separately, in the usual anthem size, for the solo voice specified in each case.

"Lord Wide as the Heaven Above," soprano, from No. 17, for 14th Sunday after Trinity.

"Lord, Blessing Rich in Plenty," tenor, also from No. 17.

"Lord Jesus Draw me unto Thee," contralto, from No. 22 for Quinquagesima Sunday.

"O Treasure of Treasures," tenor, from No. 22.

"O Longed-for Day," bass, from No. 31, for Easter

"He Who would in Christ be Living," Tenor, from No. 31.

"Life's Last Moment," soprano, from No. 31.

"Little Worth is Found on Earth," soprano, from No. 64, for Christmas.

"Of This World I Ask for Naught," contralto, from No. 64.

"Cease Sad Eyelids," soprano, from No. 98 for the 21st after Trinity.

"Never Jesus Will I Leave," bass, No. 98.

"Thoughts Fearful and Haunting," soprano, from No. 105, 9th after Trinity.

"If My Lord Jesus Only Deigns to Love Me," tenor, from No. 105.

"Thou Son of Man," tenor, from No. 121, "one of Bach's last essays in church music. It was composed for the Feast of St. Stephen about 1740."

"John Filled with Joy," bass, from No. 121.

"We Mortals," bass, from No. 122, for the Sunday after Christmas.

"Be Glad," contralto, from No. 133, for the Feast of St. John.

"How Sweetly Ringing in my Hearing," soprano, from No. 133.

"Great Thy Love, Lord," bass, from No. 182, for Palm Sunday.

"Lowly Bend before the Savior," contralto, from No. 182.

"Jesu Paths of Weal and Woe," tenor, No. 182.

"Comfort Sweet Lord Jesus Comes," soprano, from No. 151, for Feast of John the Evangelist.

The publishers have done church music a genuine service in making these arias available. They are not really difficult; the singer's usual error is, I have found, misinterpreting the tempo; the appearance of many quavers and semiquavers gives the impression of speed, whereas the true effect must be that of intense feeling mingled with masterful repose. Take the final number catalogued above as an example. It is a beautiful melody, one that any congregation can and will enjoy, and one that will not wear out with repeated use. That is the beauty of Bach's music; it's lasting. The price is reasonable; why wouldn't it be a good thing for every choir library to have the complete set, providing only there are fairly good soloists present?





# SATISFACTION

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**THE VOICE OF INSPIRATION**

R. HUNTINGTON WOODMAN: "O LORD I WILL EXALT THEE," 12 p. c.q. b. me. Written to celebrate the Composer's completion of half a century as organist of the First Presbyterian, Brooklyn, N. Y. It is one of the best of the Composer's long list of anthems. The opening is brilliant and commanding in its brief unison, and then the anthem proceeds with a fine musicianly and effective setting of the text. There is ample contrast through so goodly a length, made more effective by the solo for baritone; on the 9th page is a highly effective passage for tenor solo, as lovely as anything could be. Even the modest volunteer chorus could undertake this anthem successfully, and all the elements combine naturally to make it one of the future stand-bys of choral repertoire. Schmidt, 1930, 16c.

## Current Publications List

*FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:*

*c.q.c.q.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.*

*s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.*

*o.u.—organ accompaniment; unaccompanied.*

*e.d.m.v.—easy, difficult, moderately, very.*

ORGAN: C. Kohlmann: Festival Postlude C, simple, melodious, easy; Presser, 50c.

J. H. Loud: Festival Postludium, 7p, md. Presser, 65c.

G. W. Stebbins: Morning Song, 6p. me. Presser, 50c. Do.: Noontide Rest, 4p. me. Presser, 40c.

ANTHEMS: H. Willan: "Lo in the Time Appointed," and "O King of Glory," 6p. and 5 p. Two unaccompanied motets that look interesting; difficult. Oxford, 15c.

CHORUSES: MEN'S VOICES: M. Andrews: "Requiem," 3 p. u. me. An unusually attractive piece in harmonic style with fine climax. Gray (not new, but revived) 10c.

A. Bass: "Pirate Song," 14 p. me. A brilliant, catchy work any glee club will delight to put over. Some fun at acting too. Gray (revival), 20c.

Seth Bingham arrangements:

"Days of Forty-nine"

"Root Hog or Die"

"The Dying Cowboy"

"Fuller and Warren"

"Dogie Song"

Five "cowboy songs" so masterfully arranged that they merit examination by any glee-club conductor whose men can do difficult work effectively and like it. An ordinary singing will not put these songs over; they want style, conviction, and adroit planning. Gray.

E. Fanning: "Song of the Vikings," arr. T. F. Dunhill, 14p. me. And mighty fine material for a big glee club. Gray.

Grieg: "Olav Trygvason," 10p. me. Of moderate interest, increased by the Composer's name. Gray, 15c.

Wallace A. Sabin: "A Spring Madrigal," 8p. me. An attractive number with melodic and harmonic appeal. (Gray (revival) 12c.

CHORUSES: WOMEN'S VOICES: M. Andrews: "Gather ye Rosebuds," 3-part, 7p. e. A charming

little number with many finely worked out effects. Gray (revival) 12c.

J. C. Marks: "Sleep Baby," 3-part, 8p. me. Done in the famous "moon-beams" radio style, this would be most delightful. Gray (revival).

Nicola A. Montani: "The Bells," 3-part, 16p. me. An attractive number with an accompaniment that adds much. Great variety of moods and effects. Gray (revival) 20c.

SONGS: SECULAR: M. E. Calbreath: "Outward Bound," bass, 6p. e. A fine man's song. Ditson, 50c.

R. Coverly: "The Little Leaves," 4p. h.l. Ditson.

Cecil Forsyth: "She Walks in Beauty," h.l. 4p. e. A graceful, attractive song. Ditson, 50c.

E. Arthur Janke: "Night Song from Zarathustra," and "Song of Farewell," two medium-voice songs of the type any singer thinks he can do well, but in reality cannot; slightly modernistic. It takes years to earn enough mastery to do justice to such songs. Ditson, 50c each.

Gordon Balch Nevin: "Little Bit of Gold," h.l. 4p. e. An attractive song with a swing of its own that puts it over. Ditson, 50c.

Louise Sondgrass: "You are the Tide," h.m. 6p. e. Accompanist has the work to do, but it's not taxing. Interesting, melodious. Ditson, 50c.

## Music of the Month

### A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

*FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.*

### —MUSIC OF JUNE—

THOUGH FEW composers were born in June, there are several instances of what we might call lone-star achievements, notably Dr. True's solo for high voice, "Morning Hymn," published by Cressey & Allen, one of the finest, most poetic works of its kind and Zeckwer's "Burst Forth" for chorus is an anthem of unusual beauty, by Fischer.

On the other hand, Shelley has written many anthems, two or three of them the most popular ever published. Should anyone want to make up a Shelley Service it would be easy, with the help of the simple Ave Maria for organ (Schirmer), or Evening (Flammer), or the tuneful Melody in Af (Schirmer), or Melodie Religieuse (Flammer); the little concert diversion, Dragonflies (Schirmer) is a most flashy bit of color, not so easy to play well, but highly effective.

Mr. Cronham, Portland's municipal organist and conductor of the Portland Orchestra, has a few organ compositions of high merit. Oriental Scene, Cressey & Allen, is of course a bit too colorful; but the newer Night of Spring, Fischer, has no such handicap for church use and makes a fine effect.

Mr. Stebbins has a Spring Song, Ditson, that is not after the usual pattern; it makes an effective prelude. Mr. Salter has two works on the Summy list, Aspiration, and Souvenir, both of fine quality in meditative style. There are also an attractive Wedding Song and Three Prelude Improvisations, Schirmer.

For Next Season's  
Programs  
we bring to your attention  
**St. John the Beloved**

Cantata for Soli and Chorus

by

**Lily Strickland**

Orchestral accompaniment available

Vocal Score \$1.00

"... another of Lily Strickland's gifted melodic fancies, written in a sacred vein, using all of the devices of technic for putting over the text in a clear manner without knotty spots and always flowing with consistent ease. Lovely and interesting."

"... Lily Strickland's 'St. John the Beloved' is worked out in a splendid way, the solo parts are most attractive and the chorus is such that the average choir should be able to make them very effective. The work is a real inspiration."

**OTHER MERITORIOUS WORKS**

**The Hound of Heaven** .....  
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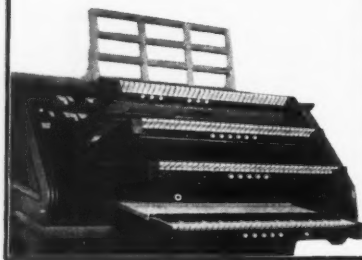
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May 1930, Vol. 13, No. 5

# The American Organist

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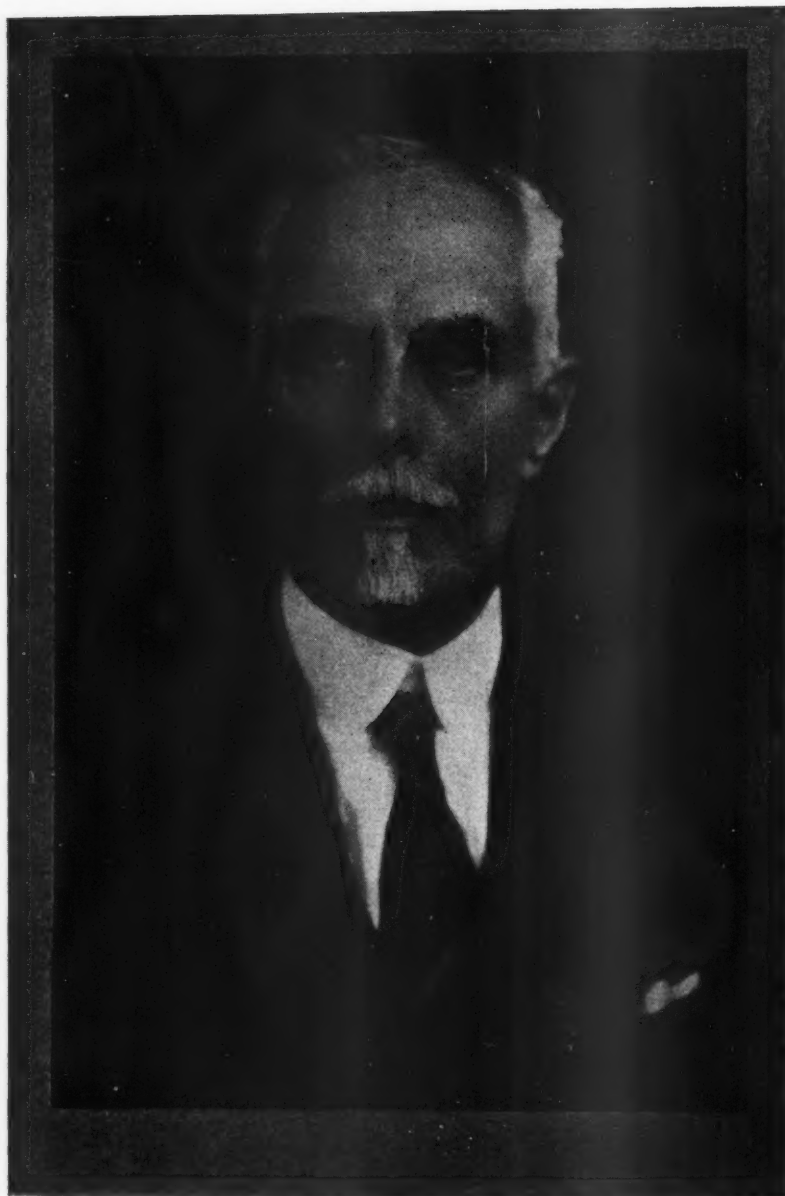
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MR. R. HUNTINGTON WOODMAN

Who celebrates the completion of fifty years as organist and choirmaster of the First Presbyterian Church, Brooklyn, New York.

# The AMERICAN ORGANIST

Vol. 13

MAY 1930

No. 5

## Mr. R. Huntington Woodman

Famous Composer Celebrates the Completion of Half a Century as Organist  
of the First Presbyterian Church of Brooklyn



IT IS DIFFICULT to write a matter-of-fact story and avoid superlatives when dealing with the celebration of a half-century of service as organist and choirmaster by Mr. R. Huntington Woodman of the First Presbyterian Church of Brooklyn, N. Y., who rounded out the half-century with the last Sunday of April.

Mr. Woodman played his first service for the First Presbyterian on May 4th, 1880. The organ was an old Hall & Labargh of three manuals, with a Swell that stopped at tenor F and then coupled to the Choir for the rest of it; "the tone was 'sweet'; there was no inspiration in the organ," says Mr. Woodman. The instrument was replaced in 1882 by a 3-33 Roosevelt, and in 1904 the Austin Organ Co. rebuilt it, making some additions. Again in 1922 further additions included reeds and strings, so that the organ today has 42 stops.

In 1880 the choir was the customary quartet of soloists. Such an organization is not satisfactory to any musician for serious service work and Mr. Woodman augmented it two years later with a few paid voices, forming a nucleus which "has grown to be a very important part of our musical equipment and now numbers from 25 to 30 voices, most of them paid."

"The Church fifty years ago was in the middle of a high-class residential section of Brooklyn, but during the half-century the old inhabitants have largely moved or have passed

on to the next world. The neighborhood now is thickly dotted with fine apartment houses and hotels, but the old mansions of the past are mostly rooming-houses, very few being private residences.

"We have kept the standard of music very high all the time. Every service has as much music as it can stand—we really do more anthems than the Episcopal church. I am working harmoniously with the third minister, Rev. Morgan Phelps Noyes; all three have cooperated with me to keep the music of the church high in quality and dignified in character.

"I can only wish that brother organists could have the very happy conditions which have surrounded me for fifty years. In spite of advancing years I feel like fifty and still have more pep than many younger men. I begin the second half-century on May 4th, 1930. How far into it I shall go, only the Lord knows."

Mr. Woodman is a Fellow of the American Guild of Organists, Fellow of the Brooklyn Institute of Arts and Science and President of the Department of Music, director of Music at Packer Collegiate Institute, director of the theory department of the American Institute of Applied Music, conductor of the Woodman Choral Club, and organist and choirmaster of the First Presbyterian Church of Brooklyn. He was born Jan. 18th, 1861, in Brooklyn, N. Y., and passed from the City high schools through the Sophomore year at the College of the City of New York. He studied organ with his father, Jonathan C. Woodman, and with Dudley Buck and Cesar Franck. His parents were both active musicians, but his two chil-

dren are not. He has two hobbies, motoring and yachting, the latter taking first place in his affection. Other yachtsmen declare him an expert in handling a boat.

But Mr. Woodman's chief fame rests with his compositions which are known throughout the English-speaking world. The published list totals almost two hundred anthems, cantatas, songs (church and secular), choruses, and piano and organ pieces, from the Church, Ditson, Gray, Presser, and Schirmer catalogues. His newest published work is an anthem (published by Schmidt) written to celebrate his completion of half a century in the First Presbyterian Church, "O Lord I will Exalt Thee," which will be found reviewed in other pages.

Such men as Raymond Huntington Woodman are all too few in the world. Sum up all the adjectives applicable to a man who is our ideal of achievement, breadth of mind, and likable, and they will be applied with one accord, by all who know him, to R. Huntington Woodman, organist, teacher, conductor, composer, yachtsman. May he go far, very far into his second half-century at the First Presbyterian.

In addition to the special services April 27th the Church gave a festival April 30th with a choir of a hundred voices, representing the following Brooklyn organists with their choirs: S. Lewis Elmer, Memorial Presbyterian;

Frank Kasschau, Flatbush Congregational; Edward K. Macrum, Tompkins Avenue Congregational; Lewis Roberts, Holy Trinity; Carl G. Schmidt, Central Presbyterian; Morris W. Watkins, Church of the Savior; and Dr. Wm. C. Carl and Dr. Clarence Dickinson with the First and Brick Presbyterian choirs, of Manhattan.

The program included Guilmant's Adagio (Son. 5) played by Dr. Carl; Mulet's Rock Toccata played by Prof. Roberts; Franck's "Psalm 150" conducted by Dr. Dickinson; and Mr. Woodman's "O Lord I Will Exalt Thee," "Song in the Night," and "A Thanksgiving Ode," all conducted by Mr. Woodman. Dr. David McK. Williams played the service. One of the hymns sung was "State Street," composed by Jonathan C. Woodman, father of the present organist of the First Presbyterian and also organist of this church some 75 years ago.

The tribute paid Mr. Woodman by the church took the form of a handsome subscription gift, while that paid him by the profession is best evidenced by the singing of his anniversary anthem on April 27th or May 4th by the most eminent organists of the Metropolis—J. Warren Andrews, Divine Paternity; Dr. John Hyatt Brewer, Lafayette Avenue Presbyterian; Dr. Wm. C. Carl, First Presbyterian; Dr. Clarence Dickinson, Brick Presbyterian; and Walter C. Gale, Broadway Tabernacle; and many others.

## The Life of a Musician

### Woven into a Strand of History of the New England Conservatory of Music

By HENRY M. DUNHAM

#### HARVARD CONGREGATIONAL CHURCH

IT WAS DURING this period that I went from Shawmut Church, which was fast losing its old families, to the Harvard Congregational Church, Brookline. This proved to be my last church work and the period quite a short one, too—six years.

The church is very beautiful and Dr. Reuen Thomas who was the pastor when I went there, proved an excellent man to work with and highly appreciative of all efforts I chose to make to create a beautiful liturgical service; but I was never able to awaken an interest in the congregation at large in a vested choir, which it was my purpose to have eventually.

It has always been a subconscious habit to direct my playing to some one particular individual and here it was to a Miss Whitney, an elderly little lady who sat near the front and always stayed until the last note was played upon the organ, even though it were nothing but an ordinary postlude or improvisation.

And then there was young Mr. Dunklee, too, always there and highly appreciative of all good music, especially that of the organ. Often when I went to the church to practice I would discover him sitting away in the rear of the auditorium listening to my foolish repetitions.

While this was quite annoying to me, how could I disturb one at his musical lunch so



to speak? Once, after I had played something to one of my pupils at the school he said, "Mr. Dunham, I would rather hear you play than to have the finest meal that could be set before me," and he didn't look over well-fed either.

What a privilege that I have been permitted to feed these musically hungry for the last fifty years! And how thankful I am that I have taken no part at any time in getting together an audience in good faith and then putting them on pins to see them squirm. Nor have I ever taken any part in exploiting any crazy genius who wishes to prove that two and two sometimes make five, or who strains nature's leash a little beyond the limit taking a lot of mystified seekers limping behind just outside God's beautiful, bountiful kingdom to feed on husks.

In summing up, I find that in all my forty years of church work I never was ill nor absent a single Sunday.

I think I served at the Harvard Church for about six years and resigned from church work for good, rather broken in health.

In the meantime Conservatory history continued in the making; the new regime finding itself each day with an improved working policy, Mr. Goodrich in particular soon making his new office an absolute necessity, especially in the classification of pupils and supervising the concerts.

Mr. Chadwick's innovation and chief pride was his Orchestra which he kept up by means of advanced students and teachers to a complement of at least sixty players. Their work was always excellent and well worth to the school all the money and effort spent upon it.

In my department, I recall nothing of real note taking place just now.

One day when we were at lunch, Chadwick said,

"Well, Hen, I suppose you have gotten an organ concerto all written by now, or are you too lazy?"

I didn't tell him I had never attempted to write for orchestra but because of this little dig, I did go home and try my hand in orchestration on the "Sortie" from my "Twelve Church Pieces" which I had often thought of making over, repeating the choral at the end with full organ and orchestra.

I took it to Chadwick who, after making a few changes in the brass, put it on at one of the Conservatory concerts, I playing the organ part. As he expressed it afterwards, "It was very imposing."

This naturally encouraged me to do some more and really lighted the flame of inspiration which resulted soon after in my writing the "Aurora".

#### NINETEEN FOURTEEN

THE FATEFUL SUMMER of Nineteen Fourteen, Mrs. Dunham and I had elected to spend in Switzerland. We landed in Genoa on a beautiful sunny day (having for our traveling companions, Mr. and Mrs. H. L. Buss and their two daughters, Margaret and Helen of Medford, Massachusetts). A couple of days later we were over in Switzerland taking a train in a little town for St. Moritz, when an old grayhaired Englishman sitting opposite said to me:

"Austria is going to declare war on Serbia which means that eventually all Europe will be drawn in—I think it safer for me to be getting home."

At St. Moritz things looked darker. People seemed uneasy and bulletins were being posted in the hotels. A state of war already existed between Austria and Serbia.

At St. Moritz, Mr. Buss and Margaret left us to go to Lucerne. The next day we began a drive which in three days was to take us up to the Rhone Glacier and down over Furka Pass to Meiringen where we were to take the boat for Interlaken.

On the second day out as we passed through a village, I noticed quite a crowd around a notice posted on a church door and shortly after leaving the village our driver, who had already seemed very much preoccupied and disturbed, turned and said in his broken English:

"I shall have to leave you tonight at Gletsch—every man has orders to be in his own home tomorrow morning. I must drive back in the night."

This would leave us way up among the eternal snows with no means of getting out.

"What shall we do?" I said; to which he only shrugged his shoulders.

On arriving at the hotel at the Rhone Glacier which we had come especially to see, and to which we now hardly gave a thought, we found things in a turmoil, everything breaking up, waiters and help generally, leaving, and parties departing in both directions.

When we stated our predicament to the Concierge he assured us he would find a way somehow to help us and he did, no doubt to the best of his ability, but with a drunken driver, our trip down was one of constant danger. We had noticed before we left that

he wasn't right but when about half an hour out he had to stop at a little Inn, as he said, "to get oats for the horses," but incidentally to get a drink at the bar, we knew what to expect.

I now sat directly back of him, ready to pull his coat-tails if the horses began to go too fast, or we approached too near the edge of any of the immense gulches which were an almost constant menace—a drunken pull of the reins might send us into one of these at any time.

He pulled up again at the next little Inn for some more "oats for the horses" and I told the two or three that were left there, and were sitting outside, not to give him anything—that they could see he was drunk already. They only smiled and said, "Awful, isn't it!" and gave him another drink.

We stopped at the next place to get another driver, but it was closed. Our man was paralyzed by now, sound asleep—almost falling off his box, merely holding the reins, and the well trained horses jogging quietly along.

Suddenly, a carriage appeared around the curve behind us, going at a pretty good clip. Fearing they might startle our driver and cause him to pull his horses off on the dangerous side, I motioned for them to stop, also pointing to him. That one, however, kept straight on, even flicking up his horses in passing, when one of his passengers shouted: "Stop! See he's drunk!"

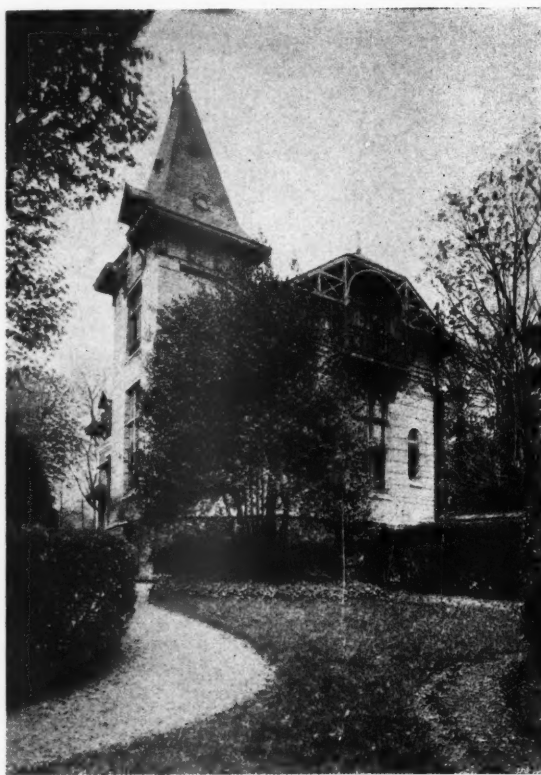
This brought us all to a sudden standstill. Our friends proved to be Americans and after I had told them the agonies of the morning, sat back and enjoyed the blessings I bestowed on their driver, his chum, our driver, who still held his statuesque pose but at a dangerous angle, and all the Innkeepers on the pass.

They wanted to know what they could do for us and I told them we were so near down now we could make it all right with care, as the horses were fine.

At Interlaken we went to our favorite hotel, The Victoria, where Mr. Buss and Margaret again joined us.

There were one thousand Americans in the various hotels marooned here, the main point now being, not what to see of Europe, but how to get home.

Cook's office was closed, and a Lasell girl I met told me that their Cook Courier had disappeared taking their tickets with him. The bank was open for a short time each morning, but was not of much value to tourists as they would cash no letters of credit. I carried American Express Checks, fortunately, upon which I could get a little each day.



VILLA GUILMANT, PARIS

At No. 10, Rue Guilmant, where many American students have studied. Mr. Marcel Dupre now has his studio in this building.

The shops were fully stocked for the season and the shopkeepers were crazy to sell. Tourists flocked through them as usual, but the future was so uncertain none would buy.

Among others marooned were Mr. L. H. Mudgett, Manager of the Boston Symphony Orchestra, and his family. I found him ill in bed in an adjoining hotel and when he got better he came over to see me and helped to arrange for a Vice Consul's Office in our hotel, to save everybody a trip to Berne, which was now necessary for a passport to get out of Switzerland.

It was the general impression that Uncle Sam would attend to his stranded Americans and we expected any day on the bulletin boards to learn that he was about to do so. A ship sent to an Italian port would take care of a lot of us. Nothing so far, however, had appeared.

A largely attended meeting of Americans held one day at the Kursaal was very impressive and patriotic but got none of us any nearer home.

After about two weeks of this stagnation, Mr. Howard, a bright young bridge-builder



DUPRE'S STUDIO ORGAN

Formerly Guilmant's organ, this instrument has been acquired by that renowned genius, Mr. Marcel Dupre. (See page 303)

of Kansas City, one of a party of a dozen or so of us who had become more or less intimate, took me one side and showed me a telegram he had just received from Naples, saying:

"Two cabins reserved on the S. S. San Guilmo sailing for New York."

He also had the information that the ship was a new one used to carry only emigrants to South America and that there were only a half dozen or so of these cabins which were on the upper deck and fitted with six bunks in each cabin. The rest of the ship was being refitted temporarily.

This would just take care of our party and as we both thought it too good an opportunity to let slip we got them together (six women and five men), talked it over and left early the next morning for Naples.

In talking with our Concierge just before leaving he expressed himself as very sorry to have us go, saying we couldn't be in a better place, nor safer, and that it would cost any enemy something to break into Switzerland.

While in Switzerland, signs of war were on every hand—troops, horses and cannon moving continually for various defensive movements. In Italy there were, as yet, almost no signs; we were not even required to show our passports on crossing the border. In Rome we met a train of troops going north, but farther south, no signs whatever.

Arrived at Naples, we went to Hotel Savoy down near the Aquarium. On entering the dining room there was a sudden exclamation

and up jumped Miss Potter, our Preceptress at Lasell, and a party of several pupils who were with her. They were there booked for the same ship.

And now we were finally on the steamer, ready to sail for home. Our cabins were clean and airy—lavatory service so congested that the Captain was forced to take a section of a de luxe suite in front of us occupied by some millionaire, and give it to us, the ladies adding ours to theirs.

There was no saloon for general meeting place. Our section for dining, while better than the rest of the ship, was cramped and unattractive.

The passengers were people of all classes unassorted. I used to go down to my breakfast and usually sit beside a big Italian who wore no collar and used no razor. I used to turn up the tablecloth and eat on the bare boards which were cleaner and then take up a cup of coffee and an egg to Mrs. Dunham.

There was plenty of food, including pastry and cheap wine, but all of a quality served to their South American trade.

Our waiter was a large, fat Italian, whom we called Caruso. None too clean, with towel thrown over his shoulder. One day when I called his attention to something walking on the wall behind him, he turned around and smacked him with his towel, letting out an Italian oath for emphasis at the same time. Not a nice story but typical.

As the ship began to move from the dock in Naples, I felt as though we were leaving a



burning house or a sinking ship and as we began to gain speed and found we had a good fast boat under us I was again reassured.

A gentleman came up to me as I stood looking over the rail and said:

"If we have bad weather we will have a hard time of it. This ship sets low in the water and in heavy weather the water will fly all over her. There being no saloon or meeting place for passengers, there will be nothing we can do but take to our bunks and bad ventilation, as port holes will all have to be closed."

As good luck, or better, as a kind Providence was with us, however, we had beautiful weather all the way across and many slept on deck every night. At Gibraltar a couple of Destroyers came out, circled around us a couple of times and then left us steaming on or into the good old treacherous Atlantic with poor, stricken Europe fast fading from our sight.

Thus ended an experience neither of us would have missed, and the like of which we certainly never want again.

### DRAB DAYS

**A**ND NOW the drab days of the war were upon us and the Conservatory felt it as did everything else, and yet one would hardly notice any difference in the corridors which were nearly as full of young life as ever. I had about as many pupils as usual, only more women.

One of them said to me one day:

"I have a church position, can you tell me what to play?"

I suggested something of a quiet, devotional character to open and the postlude to be governed more or less by the general tone of the service. Afterward she came to me and said,

"That won't do in that church. A member of the committee rushing up, said, 'Pull out the stops and make a noise!' He broke my well laid plans all up."

Alas! this attitude is altogether too typical of most of our smaller churches today—devotion? worship?—nothing doing. Preaching in red trousers? Salvation Army music? Yes, The church a club house, and the attractions like preaching, moving pictures and music, merely for the purpose of getting people there.

The original purpose of the church seems to have been almost entirely lost sight of except among the Catholics and certain Episcopalians. To these the church is the very real, consecrated House of God.

Years ago, when our classmate, Turner, was playing in a Catholic church down on Harrison Avenue, two or three of us were over there one day to hear him play. We apparently had the church to ourselves and everything went well until we began to talk with Turner, who being far away called for rather high pitched voices, when out came a priest from behind the altar and without ceremony turned us out.

The second time I had occasion to substitute for Mr. Whiting while he was in Europe, was at the Church of the Immaculate Conception on Harrison Avenue. It being the aristocratic Romish Church of the city, the music was naturally of the highest quality and crowds went there every Sunday to hear it. The Masses of Haydn, Mozart, Beethoven and, in fact, of nearly all the great composers were sung by a large chorus and fine soloists, an orchestra usually being added on festival Sundays. Except in Europe I have never heard any music in church that appealed to me like that. Boston has had nothing since approaching it and I am afraid never will again, for even the Romish Church no longer recognizes the value of music in the service other than very much restrained, and as the result of an edict recently issued by the Pope, the grand, priceless literature composed for the church by the great Masters is now locked up in the libraries of church and convent, I am afraid never to be heard again.

### THE ARMISTICE

**M**Y STUDIO in the Conservatory was on the top floor in the rear of the building, overlooking a great deal of the South End and Roxbury district. In the near foreground were the yards of the New York and New Haven Railroad.

One day a pupil of mine (Miss French of Lowell) and I were looking out of the open window when I noticed far away somewhere in Roxbury, a whistle blowing incessantly, and finally, another and then another.

"They must be celebrating something over there," I remarked.

Then, one over in the railroad yards began, joined by another and yet another.

I think we both, by now, began to suspect the real cause of it all, but said nothing.

The bells on the engines were soon all ringing and cannon on the Common was booming and now came a mighty crescendo such as I had never conceived, until the entire city around about us was one vast roar, even pandemonium broke loose in the building itself.



Miss French and I stood there silent, not trusting ourselves to speak to each other. We knew, however, that it was really the ARMI-STICE and that the War was ended.

#### THE FEDERAL BOARD

**I**N THE DAYS following the war the Government, through its agent, the Federal Board, sent from the Service young men who had been gassed, or otherwise incapacitated, to the Conservatory to be educated not only in organ but in the various departments. I have in mind one who has now become noted as a singer, and several prominent in orchestra.

We can well be proud of Uncle Sam for the interest he has shown in his boys who made sacrifices in his behalf. His sense of gratitude has always been deep and abiding. On the other hand, it has been money well invested for it has rescued much talent that would otherwise have been wasted; and talent developed becomes a National asset.

According to a report sent me by the Conservatory, there were in all three hundred and eight pupils educated there by the Government, the first negotiations occurring in 1920. The largest number connected with the school at any time was about one hundred and fifteen. Sixteen completed the full graduating courses and received the diploma representing either piano, organ, voice, trumpet or public school music, several finishing in more than one of these subjects.

#### THE WAR AN EPISODE

**I**T IS SURPRISING in looking backward to see how soon the great war became a mere episode in Conservatory life.

The corridors soon swarmed again with pupils both male and female, all intent upon preparing for a life yet to be lived. The curtain covering the gruesome past was pulled down and as far as possible kept down.

I had all I could do as a teacher but, with the exception of one, no unusual talent to make teaching particularly interesting.

In going over the list of brilliant pupils it has been my privilege to teach, the very last one, and only recently graduated, is Mr. Harold Schwab of Los Angeles, California. As a concert organist, he will rank as one of the very best before the public today. Personally, I would rather hear him in recital than anyone I know. His registration is unusual and often acquired only through the medium of a difficult "stunt" which I sometimes felt it my duty to discourage as being too dangerous to attempt while playing a difficult passage in concert. He would usually take the chance, however, and get by with it—with technique equal to the occasion, good rhythm and good taste generally. He is a young musician of good promise and, as the last on the long list of my most talented pupils, attains in my mind an added distinction.

(To Be Continued)

## Stewart's The Tempest

A Detailed Review of the six Scenes in the newest Organ Suite  
Composed by Dr. Humphrey J. Stewart

By LATHAM TRUE, Mus. Doc.



**D**R. HUMPHREY J. STEWART, who recitalizes a full hour six days a week for forty-eight weeks in the year on the open-air Austin Organ in Balboa Park, San Diego, is, the musical world over, probably the most widely-recognized organist and one of the best-known of the composers hailing from the Pacific coast. A Britisher by birth—three-score-and-fifteen years ago—and an Oxonian by early training, when he was thirty-two years of age he yielded to the lure of America and came to San Francisco, where he resided for nearly thirty years. Then in 1915, when all California was struck with exposition-madness, and obscure little San Diego, away down in the lefthand corner of the map—in latter years far-famed as the post from which

thirsty Americans are prone to dive over into the festive wetness of Tia Juana—vied with San Francisco in seeking for itself "a place in the sun", Dr. Stewart was enticed southward by his long-time friend, John D. Spreckels, who not only presented San Diego with its unique open-air organ, but, so long as he lived, subsidized its distinguished organist, as well.

As a composer Dr. Stewart has been only moderately prolific for so long a life. But he has composed two oratorios, three operas (only one published, but all three produced, masses, cantatas, anthems, part songs, and pieces for violin and for piano. For organ he has made many transcriptions; but until Presser (1922) published his unique organ sonata based on Oliver Wendell Holmes' poem "The Chambered Nautilus", he had never essayed composition in the larger forms for this instrument. Apropos of the Chambered Nautilus sonata Dr. Stewart writes, "I do

not think that the sonata form is by any means exhausted; but to my mind it must have a poetic basis. This I have tried to work out in my Chambered Nautilus, which is strictly in sonata form, yet with a descriptive poem as its foundation." One marvels that this sonata has not received fuller recognition on programs of contemporary American organ composers. Few movements in recent organ literature are more poetic than the first or more straightforwardly charming than the third.

Dr. Stewart's most recent organ composition—published by Presser in September 1929—is a suite in six parts based on Shakespeare's comedy, "The Tempest". It is to be expected that Shakespeare would appeal to a man of Dr. Stewart's literary tastes and Victorian culture; and these tonesketches—which are frankly program music—give abundant evidence of his sympathetic appreciation of that harmonious intermingling of natural and supernatural which constitute the warp and woof of this particular comedy. Ferdinand and Miranda are understandable human beings; their feet touch solid earth. Caliban and Ariel, on the other hand, are only marginally human; they function partly in the realms of earth and air. Yet musically, as well as dramatically, these subnatural and supernatural elements are so happily blended with the natural that Caliban and Ariel, no less than Ferdinand and Miranda, "touch us like substantive, personal beings."

#### THE SHIPWRECK

The pace of this movement is so rapid that its five pages require barely two minutes in performance. Its motif is a chromatic progression in the low and middle registers of the organ, with detached chords—mostly diminished or augmented—over the top, forming a background like the swirl and rush of an angry sea and the surge of tempestuous winds through the rigging of a ship. Dr. Stewart's treatment is orches-



tral, and a successful performance depends pretty largely on the flexibility of the organ—on its capacity to rise rapidly to well-nigh overwhelming climax points, then to subside as quickly. It is a storm that is pictured, rather than a shipwreck; and at that it is not a real storm, but a stage storm, the product of Prospero's magic—"a tempestuous noise of thunder" while it lasts, but soon over. (Excerpt 1520.)

#### THE ENCHANTED ISLE

"The isle is full of noises,  
Sounds and sweet airs, that give  
Delight, but hurt not."



This movement (1521) is an exquisite Adagio, of which the motif is a progression of sustained and broken chords, leading to a plaintive flute figure in the uncertain tonality of the whole-tone scale.

It is a movement of rare beauty; but the player should be warned that there is danger of a loss of

interest and continuity if the frequent pauses are observed too religiously; also that a wider variety of "noises, sounds and sweet airs" may be obtained by more frequent change of registration than the text calls for. This movement, too, is orchestral in conception, and the organ should be used orchestrally.

#### FERDINAND AND MIRANDA

At the best Ferdinand and Miranda are hardly above light opera caliber. They strut a bit and declaim lofty sentiments; but they do but play a part, albeit a happy one, in Prospero's broader scheming, and it cannot be denied that they leave the impression of being somewhat "goody-goody." Dr. Stewart has caught the spirit of their rôle. He has written for them what is essentially a light opera love duet; and it requires little effort of one's imagination to visualize the young Ferdinand, decked out more gorgeously than even "Solomon in all his glory" ever dreamed of, while at his side stands the gentle, love-struck Miranda and gazes fondly into his eyes. Ferdinand's



opening strain (1522) is somewhat conventional. It is followed—still conventionally—by Miranda's voice (1523) in a more agitated and contrasted middle section; and eventually they unite in a harmonious close in which Ferdinand repeats his opening strain against a more florid soprano figure.



This movement possesses rare charm; but the player should be careful not to take his characters too seriously. Let him preserve a light opera atmosphere of happy make-believe, and punctiliously observe the "con moto" with which the composer has modified the Andante time-signature.

#### CALIBAN

This is one of the most characteristic movements of the six. Caliban, we are told, is "a devil, a born devil, on whose nature nurture can never stick"; but Dr. Stewart's Caliban (1524) is not wholly devilish.



Far from it; one feels that he is quite as much Brownie's Caliban—a beast indeed, but up to his lights a philosophizing beast—as Shakespeare's. He is immoral rather than immoral. "Though he has all the attributes of humanity from the moral downwards, so that his nature touches and borders upon the sphere of moral life, the result but approves his exclusion from such life, in that it brings him to recognize moral law only as making for self. He has intelli-

gence of seeming wrong in what is done to him, but no conscience of what is wrong in his own doings."

Of this movement Dr. Stewart says, "I found Caliban the hardest number to write, for it had to be ugly in order to suit the character, and it is difficult for me to think of ugly combinations in music." It may be that this very difficulty promoted the intensive concentration that led to success, for the result is certainly successful. The motif of this movement is Wagnerian.

The last page contains a choice bit of Stewartian humor. After Caliban has exhausted his spite and venom, which reaches its height at the bottom of the second page of the music, he actually goes to sleep and snores. In Act II, Scene 2, of the comedy *Trinculo* enters. Caliban says, "Lo, now lo! Here comes a spirit of his to torment me for bringing wood so slowly. I'll fall flat; perchance he will not mind me." *Trinculo*, who has not as yet seen Caliban, proceeds with his lines as far as the words, "Yond same cloud cannot choose but fall by pailfuls." At this point Caliban, pretending to be asleep, snores; and at the sound *Trinculo* discovers him and says, "What have we here?" etc. etc. It was in a production of "The Tempest" in London nearly half-a-century ago that Dr. Stewart first saw this bit of effective stage action; and when he came to write the Caliban music he took advantage of the suggestion to introduce a delicious touch of musical humor.

#### ARIEL

Shakespeare's Ariel is a "tricksy spirit," mischievous indeed, but nonetheless "an arrant little epicure of perfume and sweet sounds," which he employs with equal skill to kindle pangs of remorse in an unquiet conscience and to assuage grief. His "very being is spun of melody and fragrance; if a feeling soul and an intelligent will are the warp, these are the woof of his exquisite texture. He has just enough of human-heartedness to know how he would feel were he human, and a proportionable sense of that gratitude which has been aptly called the memory of the heart; hence he needs often to be reminded of his obligations, but he is religiously true to them so long as he remembers them."



The caption chosen for this movement is the familiar quotation from the fifth act:

"Where the bee sucks, there suck I;  
In a cowslip's bell I lie;  
There I couch when owls do cry.

On the bat's back do I fly," made famous by Dr. Arne's song setting.

Dr. Stewart's Ariel is framed within a dainty waltz-like movement, which reminds one—somewhat conventionally, perhaps—of "the soft rule of summer, with its flowers and fragrances and melodies." It is the only movement of the six which seems a bit over-long—due, one realizes, to the repetitions inherent in the waltzform. But by contrasting the tone-coloring, or maybe even by judicious cutting, the interest of the listener will easily be held; for the movement is a graceful expression of one of Shakespeare's most delightful creations.

#### THE MASQUE OF CERES

This is a splendidly stirring epithalamium, or wedding hymn. It is in march form (15/26) and it is frankly

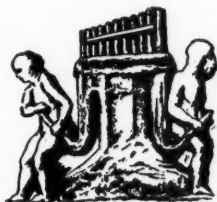


Mendelssohnian in idiom; but it is no slavish imitation of Mendelssohn, for Dr. Stewart himself has long since proved himself a master of vigorous march composition in his own right.

This march, one fancies, should prove a welcome substitute for the more or less hackneyed recessional to which one is forced to listen year-in and year-out at church weddings; and it will find abundant use on other festal occasions.

The *Tempest* suite lies comfortably within the technic of the average recital or church organist who possesses a well-equipped modern instrument. Still, it is not quite so easy as it looks. It is most effective when played in its entirety, as the composer intended it to be played, for it is from the sequence of movements that one gets in full the contrasting tone character of the different scenes and persons portrayed. But certain movements may be detached from their setting and grouped with other program numbers.

The *Tempest* music is not modernistic. Dr. Stewart's training in composition fell in the era of Macfarren, Sterndale Bennett, and Frederick A. Gore-Ouseley, and his technic tends toward what now-days would be termed conservative. But the quality of his workmanship is always a joy to both player and listener. His control of harmonic material—the material of a Sullivan or a Barnby rather than that of an Arthur Bliss or an Arnold Schoenberg—is always masterly, and since he is endowed with a real dramatic sense and since he handles form and orchestral coloring with the fluency of a composer who thinks in their terms. The *Tempest* is easy for the average listener to understand and enjoy. It should become popular on recital programs; and no doubt it will.





# The Organ

## Mr. Barnes' Comments

### —THE UNIT SYSTEM—

**I**N THIS ISSUE Mr. Turner continues his discussion of the Unit and Straight systems of organ building. He makes the statement that unification did not originate with Hope-Jones. As long as Mr. Turner gives Mr. Hope-Jones the credit (or discredit, whichever way you choose to regard the matter) for developing the Unit system as a composite whole, we can let the matter rest there.

We must not forget the theater owners that insisted on a three-manual organ for appearance, with six sets of pipes that properly should have been a two-manual. This third manual was added by keeping the two-manual Unit with multiple contacts on the keys and no relays, adding a percussion manual on the top, which played merely the percussions and one or two trick stops, without couplers or relay.

It will be seen from this that the development of the Unit "orchestra" was not always governed by artistic motives or even motives of what was most useful to the player in producing effects, but the commercial aspect of giving the theater owner a larger and more pretentious console for his patrons to look at.

The same thing may be said for the introduction of two consoles with one organ. I do not ever recall hearing anything on two consoles with two players that could not equally as well have been produced by one competent player, who understood all the effects of which the double-touch is capable.

The wider introduction of Mixtures and a suitable amount of upper work to the Diapason Chorus necessitates the complete abandonment of this type of tone if any satisfactory results are contemplated.

It is true that in general, unit stops require the development of special scales that flare toward the bottom and diminish at the top more rapidly than a normally scaled stop



Under the  
Editorship of

William H.  
Barnes

would do. This is true for practically all stops, excepting for the very keen strings whose scale has necessarily to increase proportionately at the top in order not to dwindle to nothing, as they start with so small a diameter at the bottom note.

I think Mr. Turner is more than fair to Hope-Jones when he states that had his instrument been furnished with the richer fundamentals of which the phoron and tibias robbed them, they would have received the acclaim they deserved. They might have received considerably greater acclaim from the younger and less prejudiced group of organ enthusiasts, but the very fact that an organ has even one unified stop is enough to condemn it with some of our so-called purists, no matter how good the organ may be or how perfect it is in build-up.

Mr. Turner's final point in Part Two is certainly well made, when he states that a satisfactory tonal structure can only be built up on basic tones which are both musical and which will blend; and with this in mind, the beginning is certainly in securing the right type of Diapason—and we are certain to get the right thing when it is of the Schulze type.

When he states that it might be suitable to make the Diapason less harmonic in the bass, he is placing his finger on what is usually the weakest point of most low, broad-mouthed Diapasons, that are blown on any pressure above  $3\frac{1}{2}$  inches.

Such stops are nearly always weak, slow, and windy, in the bass and this difficulty is largely overcome by building this type of Dia-

pason with a high, narrow mouth in the bass, gradually working into the low, wide mouth as the stop progresses upward, having a great amount of harmonic development above middle C.

This may not be absolutely correct theoretically, but as a practical matter it works out to perfection, as I know by several examples of this type of stop I have tested in every conceivable way.

As this Editorial is being written, the third section of Mr. Turner's discussion has not come to light, and we will await with much interest his final conclusions. If they are as sound and useful as the first two articles he has written, they should prove a real contribution to this highly controversial subject.



## COURT RULING

### UNION RESTRAINED FROM STRIKES AND WALKOUTS

The U. S. Circuit Court of Appeals has reversed a decision of the Federal District Court, and restrains the union from causing strikes or walkouts in buildings wherein organs are being installed because the organs were built in open shops or are being installed by non-union workmen. Organ builders have recently experienced much difficulty because certain of their finest workmen and finishers were open-shop men, and when these men were placed in construction work in uncompleted buildings, all the union workmen in all trades were called off the buildings. The Federal District Court said that was all right and fair; the Court of Appeals says it is not all right, but unfair and must stop.

### —LEMARE CLASSES—

Edwin H. Lemare is scheduled to give a series of master classes during June, July, and August, in Los Angeles, San Diego, and San Francisco, respectively. Mr. Lemare then sails for England for a recital tour of the British Isles, returning to America early in 1931 for recitals here and in Canada, and then sailing for Australia for recitals there and in New Zealand. The classes and various tours are under the management of Edward S. Tebbutt of Hollywood, Calif.



## The Unit and Straight

### A Full Discussion of the Two Systems of Organ Building from Mechanical, Monetary, and Tonal Aspects

By TYLER TURNER

#### Second Article

**U**NIFICATION did not originate with Hope-Jones. There is said to be the Frenchman who performed the remarkable trick of deriving a three-manual organ from four ranks of pipes, a feat which would be fully as remarkable if done today. The natural course of events would inevitably have brought the Unit system in all its forms. But Hope-Jones, instead of dancing fancy on tradition, was able to detach himself from it and to work exhaustively with his materials, deriving from them every mechanical and tonal possibility. To him is due the Unit system as a composite whole, with all its contingent ramifications.

There is so much misunderstanding of the principle of unification that some definition should be set forth before entering upon a discussion. Borrowing is a most inappropriate term when applied to unification. A Unit stop has no "home" position, and so cannot be borrowed in the common sense of the word. A stop is borrowed when it is taken from its home position or manual, and rendered playable in another. Stops are duplexed when they are made playable independently on two manuals, or in two positions such as at 8' and 4' pitch. The mechanical principles of each instance were given in the first section, dealing with action.

A stop is unified when it is equipped with its own primaries, and is derived at a number of pitches on a different or the same manual. A Unit Organ is an organ which is composed of unified stops. On large instruments, the Great and Orchestral divisions are often unified together and placed in one chamber, and the Swell and Solo together in another. The tonal composition is generally somewhat different from the Straight Organ, and this will be noted later. The Unit "orchestra" is a different story. It is composed of orchestral and foundational stops, completely unified over all or nearly all the manuals, and usually enclosed by tonality instead of by manuals.

In the earliest orchestral organs of Hope-Jones, the usual Choir manual was displaced by an Orchestral, which contained keen strings

and other orchestral voices. This arrangement still holds on many instruments, both Straight and unified, and is advisable only in certain cases, as will be pointed out later.

With the development of the Unit "orchestra" and the consequent revision of stop apportionment, came a new set of manuals. The two primary manuals became the Solo and Accompaniment, instead of the Swell and Great. When a third was added, it was the Great placed between the other two. Later, notably in the instruments of one builder, the middle became the Orchestral, and still later the Orchestral gave way to a Percussion, placed at the top above the Solo. The Orchestral is more advisable on three-manual instruments, as it affords an essentially chorus manual for mass playing, separate from two basic Solo and Accompanimental units. The top manual in four became the Bombarde, or the Percussion, much at the fancy of the builder, considering what other manuals were below.

As above noted, the first method of enclosure of stops on the Unit "orchestra" was by tonalities. Thus the foundations, strings, woodwinds, and brass were in separate chambers. This being the tonal classification used, as against the old terms Diapason, flute, string, and reed, which were not suitable to the Unit "orchestra," nor the results which Hope-Jones sought. With such a system of enclosure, independent orchestral expression was afforded—to a limited extent. In other ways it defeated its own purposes.

Another principle used on most instruments, was the enclosure of the heavy foundation and brass in one box, with the woodwinds and strings in another. This was gradually out-grown, and the present method came into use. The registers which would be used mostly for solo work were enclosed in one box, and those used mostly for accompaniment, in the other. This of course was not an enclosure by manuals, as the same stops were common to both manuals. It is the finest thing to date for two-chamber Units. If the instrument be of medium size, there are antiphonal units in each chamber, for antiphonal and solo-accompaniment

playing. Every timbre may be supported by the same or other colors in the other box. This was impossible on the Hope-Jones originals. For example: A broad string against a keen string would be impossible, as they would be in the same box. On the latter type of instrument, it would have been perfectly possible, and, in addition, other tonalities could be combined with either voice to modify its character. An hypothetical case follows. The reader, by comparing the tonalities represented in each chamber can easily understand the effects:

#### CHAMBER A

Trumpet  
Tibia  
Violin  
Vox Humana  
Diapason

#### CHAMBER B

Horn  
Flute  
Viola  
Viole Celeste

When a third chamber is added it is best to split the strings between two, balance the woodwinds in two, and put all the solo and heavy foundation in the third, as follows:

#### CHAMBER A

Diapason  
Tuba  
Tibia  
Kinura

#### CHAMBER B

Viola  
Trumpet  
Clarinet  
Celeste

#### CHAMBER C

Violin  
Vox Humana  
Flute  
Cello

Such a distribution, considering the usual different pitches and positions, will afford limitless orchestral effects. Inter-choral possibilities are numerous, when playing in chorus. With second touch, it is possible to play a solo, a regular accompaniment, and a counter melody, all independently.

An objection will probably be made that few organists could handle such registration. The trouble is a lack of effort rather than of ability. There is little excuse for organists in large cinema houses hooking all boxes to one master pedal, and never using independent expression.

Apart from their use, the manuals of a Unit have no identity.

The Accompaniment carries soft foundation, most of the strings, soft

brass and some wood-wind. Suitable foundation, brass and groups of strings are carried on second touch for counter melody. The Solo has heavy foundation and brass at unison and 16' pitch, together with strings in groups at 8' and 4' and wood-winds at all pitches. Derived mutations at all pitches are present, to create synthetic timbres. The Orchestral manual being mainly one for chorus work, its complement is of strings, foundations, light brass and wood-winds. Naturally the Bombarde is the noise manual, and has all brass and heavy foundation at all pitches. The Percussion, when used, contains all the tuned percussions (Harp, Chimes) and particular voices such as the Trumpet, Tibia, Muted Horns, broad strings, and all the Voxes.

From what has been said thus far, it will be obvious that a Unit "orchestra" is disposed on certain very definite principles, and is not merely an apology for an inadequate Straight Organ. It is different; in purpose, possibilities, and usage, it is an independent and distinct musical instrument.

With the development of the Unit "orchestra," and in some cases dependent upon it, came a number of other developments of Hope-Jones which were welded, as it were, into the same tradition.

Higher pressures, and heavier voicing came as the result of the smaller number of stops used to make up the Unit. Some compromise was necessary to build up power. Hence the Tibia family the Phonon Diapasons running into Diaphones, and high-pressure reeds. It was a movement towards smoothness in voicing. With the exception of the strings, practically everything was as smooth as possible. Tubas took the place of the old nasal Trumpet and brazen Tromba. Tibias replaced the Clarabella, Hohl, and other open and stopped foundation flutes; from the Diapasons was stricken every trace of harmonics, and high wind with high, narrow mouths and leathery lips produced from them the even, strong, rather fluty tone which characterizes the Diapasons only too popular in this country up to the present time. While larger scales were used on practically all other stops, the strings became smaller and smaller. In one case at least, Hope-Jones made strings to a scale of  $1\frac{1}{4}$  inches at CC. (Number 82 according to commercial scale measurements.) The smallest generally made today is 66, giving CC a width of  $2\frac{1}{8}$  inches. While larger

scales were being used, it was necessary, because of the manifold uses which each stop would be put to, to develop special progressions. Stops would flare from tenor G or F downward, so as to furnish sufficient weight in the 16' octave for pedal use. From the middle of the tenor octave up, the diametrical digression would be slow until c<sup>2</sup> when the scale would taper off toward the top. This would furnish a large bass, a moderate treble, and a small top.

As no independent mutations were used, the foundation of the tonal structure actually became the reeds.

Had the instruments of Hope-Jones been furnished with the richer fundamentals of which the Phonons

and Tibias robbed them—leaving these for solo work—they might have received the lasting acclaim which they so justly deserved. Build-up was impossible on an organ of extreme timbres. The Phonon, being unable to hold its own against the reeds, was of little use in the tonal structure. Aside from the Phonon and big reeds, there were the tibias, strings, and small reeds and flutes. Tibias would blend with nothing. They could be smothered to a convenient point where they would furnish substance, not character, to the ensemble.

To cap the climax, the Units of Hope-Jones were unified with utter recklessness. Even now, large Units are constructed with all the stops of the foundation manual completely derived, at 16', 8', and 4', thus leaving no trace of harmonic progression or balance.

The important point in creating a satisfactory tonal structure, is to build on basic tones which are musical, and blendable. Hence the mass effects, which the Europeans can so easily achieve, even with comparatively loud mixtures. The beginning is the Diapason. It should be of the Schulze type, made to a moderate scale, on medium pressure, and have low, broad mouths. It may suitably become less harmonic in the bass, and run into a Diaphone. When the Diapason choir is started in such a way, it will serve as a secure, broad foundation on which the chorus work may be discreetly mounted. Tibias should be used with the utmost care, or abandoned completely. Stops of the Clarabella class will do quite as well, and will assist, rather than damage, the tonal structure. In instruments of medium and large size, sufficient independent mutations should be introduced for brilliance. The rest of the flue-work will follow obvious, customary lines.

The future will bring a more careful distribution of the reeds, both wood-wind and brass.

The main objection against the Unit tonally is the lack of build-up. When this difficulty is met, the organ world will be better able to appreciate the benefits which the system has to offer.

The Unit of the future will be, not a combination of heterogeneous timbres, carefully thrown together, but a fine combination of the tonal build-up of Straight Organ, and the versatility and flexibility of the orchestral organ, so disposed as to derive from both their respective merits, without impairing their separate usefulness.



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V 31. R 33. S 39. B 6. P 2219.

#### PEDAL

32 Resultant

16 DIAPASON 32w

BOURDON 32w

Lieblichgedeckt

Contra-Viol

8 Dolce Flute

Violoncello

GREAT (Expressive)

8 DIAPASON ONE 73m

(Unenclosed)

DIAPASON TWO 73m

(Unenclosed)

GROSSFLOETE 73w

GAMBA 73m

GEMSHORN 73m

4 OCTAVE 73m

FLAUTO TRAVERSO 73w

8 Harp (Choir)

#### SWELL

16 BOURDON 73w

8 DIAPASON 73m

STOPPED FLUTE 73w

VIOLE D'ORCHESTRE 73m

VIOLE CELESTE 61m

AEOLINE 73m

4 FLUTE HARMONIC 73m

2 Flautino

III DOLCE CORNET 183m

8 CORNOPEAN 73r

OBOE 73r

Tremulant

#### CHOIR

8 ENGLISH DIAPASON 73m

DULCIANA 73m

CONCERT FLUTE 73w

FLUTE CELESTE 61w

4 FLAUTO D'AMORE 73m

8 CLARINET 73r

FRENCH HORN 73r

HARP 49b

Tremulant

#### ECHO

8 FERNFLOETE 61w

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UNDA MARIS 61m

VOX HUMANA 73r

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Opened by MR. JOHN ELTERMAN.

	V.	R.	S.	B.	P.
P	2.	2.	8.	6.	88.
G	7.	7.	10.	3.	487.
S	8.	8.	13.	5.	596.
C	5.	5.	9.	4.	353.
E	3.	3.	6.	2.	207.
	25.	25.	46.	20.	1731.

PEDAL 6": C 2. R 2. S 8.

32 Resultant (Nos. 2 and 4)

16 DIAPASON 44w

Diapason (Great)

BOURDON 44sw

Bourdon (Swell)

8 Diapason

Bourdon

Viola Da Gamba (Great)

GREAT 6": V 7. R 7. S. 10.

16 Diapason Two

DIAPASON ONE 61m

DIAPASON TWO 73wm

GEMSHORN 73m

GROSSFLOETE 73w

MELODIA 73w

VIOLA DA GAMBA 73m

4 Diapason (Choir)

Flute Harmonic (Choir)

8 TUBA 61r

Tremulant

ECHO 6": V 3. R 3. S 6.

8 FLUTE 73w

VIOLIN 73m

Flute

4 Violin

8 VOX HUMANA 61r

CHIMES 21t

Tremulant

SWELL 6": V 8. R 8. S 13.

16 Bourdon

8 DIAPASON 73m

SALICIONAL 73m

BOURDON 97ws

VIOLE D'ORCHESTRE 73t

VOIX CELESTE 61m tc

4 Salicional

Bourdon

2 2/3 Bourdon

2 Bourdon

8 CORNOPEAN 73r

OBOE 73r

VOX HUMANA 73r

Tremulant

CHOIR 6": V 5. R 5. S 9.

8 DIAPASON 73m

DULCIANA 73m

UNDA MARIS 61m

Gemshorn (Great)

FLUTE HARMONIC 73w

4 Viola da Gamba

Dulciana

Melodia (Great)

Tremulant

27 Couplers.

35 Combons.

Crescendos: S.C.E. Reg.

Reversibles: G-P. Full Organ.

Triplicate: Echo-Great.

Blower: Kinetic 5 h.p.

Percussion Deagan.

FLINT, MICH.

COURT STREET M. E. CHURCH  
Page Organ Co.

V 23. R 23. S 46. B 20. P 1657.

PEDAL

32 Resultant

16 DIAPASON 32w

Diapason

BOURDON 32w

Lieblichgedeckt

8 Octave  
Bass Flute  
Violoncello  
Tromba  
GREAT (In Choir Chamber)

16 DIAPASON 73m

8 DIAPASON 73m

TIBIA 73wm

MELODIA 73wm

GAMBA 73m

DULCIANA 73m

4 Octave

Flute

8 TUBA 73r

HARP 49b

ECHO

8 FERNFLOETE 73

MUTED VIOLE 73

4 Echo Flute

8 VOX HUMANA 73r

CHIMES 25t

Tremulant

SWELL

16 BOURDON 73w

8 DIAPASON 73m

STOPPED FLUTE 73w

SALICIONAL 73m

VOIX CELESTE 61m

AEOLINE 73m

4 Flauto d'Amore

Violina

2 2/3 Twelfth

2 Flautino

1 3/5 Tierce

8 OBOE 73r

FRENCH HORN 73r

VOX HUMANA 73r

Tremulant

CHOIR

8 Diapason

CONCERT FLUTE 73w

Viol d'Orchestre

Dulciana

4 Flauto Traverso

2 Piccolo

8 CLARINET 73r

Harp (Great)

Tremulant (Affecting Great Solo)

23 Couplers

25 Combons

Mrs. Emily Hixson is organist of the

Church; the instrument was dedicated

March 30 in a musicale with organ solos

by Guy Filkins; it was presented to the

Church in memory of Henry W. Zimmerman,

by his widow and children.



Here is another small-organ stoplist

abundantly worth pondering. It might

be interesting to compare the possibilities

of this stoplist of 9 registers, 9 borrows,

and 18 stops, with the Reading stoplist of

11 registers, 17 borrows, and 28 stops.

Of course the comparison would get us

nowhere till we knew the extra cost of

the larger stoplist. But it's worth serious

pondering just the same.—T.S.B.

FAIRPORT, N. Y.

ST. MARY'S CHURCH

Rochester Organ Co.

V 9. R 9. S 18. B 9. P 604.

PEDAL

16 BOURDON 32w

8 Dulciana (Great)

Stopped Flute (Swell)

GREAT

8 DIAPASON 61m

DULCIANA 73m

Stopped Flute (Swell)

4 Diapason (Swell)

Stopped Flute (Swell)

SWELL

8 VIOLIN DIAPASON 73m

Dulciana (Great)

STOPPED FLUTE 73w

SALICIONAL 73m

4 Dulciana (Great)

FLUTE 73

2 2/3 Flute

2 Flute

8 CORNO D'AMORE 73

VOX HUMANA 73 (Prepared)

Tremulant

7 Couplers.

6 Combons.

Crescendos: Swell, Register.



Here's an organ that looks inviting. It

was built for a man who is both organist

and builder, and certainly his experience

in these two realms gave him many ideas

for the instrument. Note that it is en-

tirely expressive, that dual expression is

available on the Great, that the Great has

two very beautiful reed-tones and a

Tremulant, and that the Swell has the

advantage of the tremendous coloring

values of the 2 2/3' and 1 3/5' stops.

Shouldn't this organ be a little beauty!

—T.S.B.

READING, MASS.

HARRY UPSON RESIDENCE

Frazer Organ Co.

V 11. R 11. S 28. B 17. P 790.

PEDAL

32 Resultant

16 BOURDON ONE 44w

Bourdon Two

8 Grossfloete

Gedeckt

Gemshorn

4 Flute

GREAT (Expressive)

8 DIAPASON 73m

CLARABELLA 73w

Gedeckt (Swell)

Gemshorn (Swell)

4 Flute (Swell)

Gemshorn (Swell)

8 ENGLISH HORN 61r

VOX HUMANA 61r

Tremulant

SWELL

16 Bourdon

Gemshorn

8 DIAPASON 73m

GEDECKT 97w

GEMSHORN 89m

SALICIONAL 73m

VOIX CELESTE 61m

4 Flute

Gemshorn

2 2/3 Gemshorn

2 Gemshorn

1 3/5 Gemshorn

8 OBOE 73r

Tremulant

11 Couplers

13 Combons

Crescendos: Great, Swell, Register.

Reversibles: G-P. Full Organ.

Tremulants Off.

Tutti Cancel.

There are four double-touch Combons

for full organ, the first touch operating

Swell stops only, the second touch adding

control of all the rest of the organ.

—WANT AN ORGAN?—

A reader will be glad to dispose of his 3m

7-rank Unit; it will make a fine practise

organ. Address D.E.L., in care of T.A.O.

—“HAPPY DAYS”—

Happy Days, Carolina Moon, and Tip Toe

Through the Tulips were three popular

jazz bits played by Jenna M. Blauvelt in

a program (printed elsewhere in these

pages) under the title, Music for All, in

the Baptist Church, Nanuet, N. Y., March

21st. Let the war start, but we're not

ag'in the idea!



# Church Music

## Mr. Dunham's Comments

—TIME KEEPING—

THE MOST fundamental element of music is undoubtedly that regular pulsation which we call time. Applied to music we must have this pulsation rhythmical, regular accents of certain beats, basically triple or duple.

Everybody recognizes the necessity for this element in musical performance. It may be only a fancy on my part, but I seem to notice a rather sharp decline in the matter of time-keeping. Over the radio one may hear all sorts of singers and players. When one considers that much of the broadcasting is done without compensation to the musical projector, this is perhaps a natural consequence. In any case, the performance of what we may perhaps call "regular" music is lamentably unrhythmical or at least out of time.

In the popular music of the day, be it jazz or whatever name you care to give it, there is a fashion which may have considerable influence upon our singers and instrumentalists. I refer to the deliberate and affected manner of singing and playing a melody either slightly behind or ahead of the rhythmic accompaniment. Perhaps this is "blue"—and hence, quite proper in its field. But when combined with the sickly slurring, scooping and sliding that goes with blue music it must be annoying to the musically sensitive. Unfortunately, I am one of this sort. The current popular performances sicken and irritate me beyond words to express. Yet I know of many excellent musicians who profess to get a lot of fun out of it. Maybe I am wrong to analyze the situation. Anything I might say would have no effect upon the style. But I imagine that it may be causing some of the bad time-keeping of our broadcasters of better stuff.

Perhaps my readers will be interested to listen closely to discover the



Under the  
Editorship of

Rowland W.  
Dunham



Calendar  
Suggestions

By R. W. D.

ANTHEMS FOR JUNE

"SHEPHERD, WITH THY TENDEREST LOVE"—J. S. Matthews. A vesper hymn-anthem useful for either quartet or chorus. Simple and melodious, no solos. 9p. Gray.

"BREAD OF THE WORLD"—Mackinnon. Communion anthem, unaccompanied. Choral in style, no great difficulties. The harmony is interesting and varied. One of the best settings of the Hiber poem. 4p. Gray.

"THE LORD IS MY SHEPHERD"—Gaines. A recent setting of the old favorite which is rather better than the average conventional anthem. Soprano solo required. Medium difficulty. Melodious. Possible for quartet. 14p. Ditson.

"FAIREST LORD JESUS"—Lutkin. A motet for baritone solo and unaccompanied chorus. A good choir will find this very much worth while. Adequate preparation will produce a beautiful result. Based on an old Chorale, "Munich." Suitable for Children's Sunday. 8p. Gray.

"JESUS, DO ROSES GROW SO RED"—Webbe. This interesting anthem has been suggested previously. Of medium difficulty. Children's Sunday. Gray.

"LOOK UPON THE RAINBOW"—Whieply. Just published. For full choir with soprano solo. The average choir will find it useful. Published also for solo voice (three keys) 8p. Schmidt.

"LIKE AS A FATHER"—Cherubini. An old three-part canon which is melodious and natural in effect despite the limitations of this style of writing. For Children's Sunday. Published in the Laurel Song Book. Birchard.

correctness or incorrectness of my notions. The esteemed Editor calls me high-brow, so my reactions may be those of the misanthrope. I am one of those hopelessly old-fashioned men who can find no pleasure in the saxophone and muted brass as a continuous predominant color in music. Somebody has described a saxophone as the one instrument which sounds better when you are learning to play it than after you have learned. My good friend, Philip James, tells with great amusement of his experience as a recruit band member in the army. Given a saxophone (the easiest for the novice) he was stationed in a barn to practise. As he began his agonizing experiments the mules all began to join in a musical discourse. The result was that he could not distinguish the tones of his noble instrument from the vocal efforts of the animals.

Far be it from me to discourage anybody's happiness in enjoying the music of the streets (some other grouch has called it the "music of the gutters"). If you really think blue is a delight in music, go ahead and saturate yourself with it to your heart's content. But I do insist that music, however low-brow, should be at least in time. With this mild protest which will have no bearing whatever on the situation, I will stop before I voice my minority report to much *ad infinitum*.



—JACOBS—

Mr. and Mrs. A. Leslie Jacobs of Worcester, Mass., are spending July in New York City, making a special study of church music, in which realm both are active in Worcester.



## A Call to Idealism

In which the Component Parts of the Church Service  
Must Perform their Functions more Nobly

By WILLIAM S. BAILEY

**T**HE PURPOSE of music in church is not to entertain the congregation. It is constantly necessary to remind ourselves of this seemingly self-evident truth, which is so often tacitly denied. Every week, when the question of the selection of music for the next Sunday's service comes up, what is the point of view most commonly considered? What will please the congregation? What will people like? How many of the clergy ask choir-directors the more vital question, What will be appropriate for the service? The fact that in so many churches the choir occupies the center of attention, singing while facing the congregation, is largely responsible for the false estimate of so many people as to the true function of church music. The theatre is the place for entertainment.

The purpose, and the only legitimate purpose as I conceive it, of music in church, is as a means of worship, a means of communion. Not that we speak to God through music, but that He oftentimes touches the hearts of men through music. It is consistent with our opinion of Deity to suppose that He would use only the best: the musician acts as a minister of God, in this matter, and his responsibility is great.

In our efforts to reach an ideal conception of the true office of music in Christian worship, wherein the purpose of music would seem to be most faithfully carried out, let us consider the service of public worship as a single act or unit, just as a drama is a unit, or any other thing which must be done decently and in order. It is easy to see that the use of the fine arts therein would be a matter of supreme importance. It is said that art is the embodiment of beautiful thought in sensuous form. Now it is taken for granted that the thoughts and aspirations of the religious life are the most elevated of which man is capable: and herein is the key to the fact that it was under the patronage of the church that all the art-forms were brought to their acme of perfection. It is an interesting fact in history that Christian art reached its apex during the time when the service of the Holy Communion was the chief act of public worship on every Sunday and other Holy Day; and that a rapid decline in

creative art accompanied the neglect (and in some places the most complete disuse) of the service.

In considering the service as a definite act, then, or a unit, first, we will find a suitable place for the rendition or performance of the same: and we will therefore enlist the aid of the sublime art of architecture; "Frozen music," as Schelling and Goethe speak of it. Behold the Gothic Cathedrals of Europe and those now building in New York and Washington, standing through the ages a constant witness to the Faith in outward form and decoration; involving the use of the sister arts, sculpture and painting. One instinctively makes an act of adoration in such a place, whether there is a service going on or no.

And in the use of literature in the service of religion there is produced the Bible, which stands at the head of the list in any language into which it may be translated, by reason as much of formal structure as of sublimity of thought-content: also the great liturgies of the various branches of the church, embracing as they do so much quotation and arrangement of the Scripture in teaching the truths of religion throughout the Christian Year, and the wonderfully inspired and inspiring prayers which have been handed down to us through the ages. Other forms of literature might be cited, but would be beyond our present range.

Seeing then that all the arts may become channels of communication with the Divine Life, when rightly used, and faithfully, it is not surprising to find the art of music occupying an appropriately prominent place in our ideal service: music being commonly admitted to be the very noblest of the arts. We must, of course, be careful not to over-emphasize the value of this art in worship, as if without music worship were impossible. We could worship God without a building to do it in, but under ordinary circumstances we would hardly consider this an adequate reason for not erecting as beautiful a church as possible. We could worship God without statuary, without paintings, and without stained-glass windows; yet all these things have their proper, though subordinate, function as means of worship: as helps to inspiration.

The early Christian hymns and

canticles were sung without accompaniment, partly because of the persecutions during the first centuries, and the difficulty of having instruments in the meeting places, but mainly because of the association in the minds of the early Christians of instrumental music with the more or less obscene rites of pagan worship; and from the Greek or Eastern branch of the church, today, instruments are still barred.

Our own modern musical development follows the progress of the Western or Roman branch of the church, and we find that from the Fifth Century on, the organ, an instrument of pipes, mechanically blown, has been the chief instrument for the accompanying of public worship, although the use of other instruments is not forbidden. When in the Sixteenth Century instruments were liberated from their hitherto subordinate task of furnishing a mere accompaniment to the voices, it was in St. Mark's, Venice, that instrumental music as a distinct branch of the art was born.

And now the thought occurs that the preludes and postludes which are usually in the form of organ solos are to be considered as having a true and lawful place, not before and after, but in the service. In other words, our ideal service properly begins with the first note of the prelude, which is played as part of the great act of worship! and the service is not over until the organist leaves the console.

There is no reason why the prelude should always be of the soft and sickly kind. Such things do not induce the mood for worship, but rather quite the reverse.

There is no reason why the postlude should be always loud and noisy, "blowing the people out of church," as one organist friend of mine calls it. The custom of starting a noisy gabble of gossip immediately after the benediction is being discontinued in the centers of civilization; the people are coming more and more to see the real benefit of arriving in time for the prelude, and remaining seated while a suitable postlude should be chosen with the idea of reflecting the spirit of the service which comes between.

Then there is the organ recital in church, which I like to look upon as a distinctly religious function. The versatility of the instrument is demonstrated, of course, but this is not

the chief reason for the recital. The virtuosity of the performer is displayed, but this is not the real purpose of the recital any more than the display of rhetorical power in the case of an eloquent sermon. These are but means to a greater and a higher end, namely the delivery of the message. Dim lighting and silence are the ideal conditions for the organ recital. To permit clapping of the hands in applause is to spoil the effect of the music and make of the church a music hall.

As sculpture and painting are combined with architecture, so do we find literature and music combined together in the following parts of our ideal service:

First, in the intoning of the prayers. The practise of intoning the prayers which obtains in the larger part of the Christian Church—including the Greek, the Roman, and an increasing number of the Anglican—proceeds from the idea that we should address God in a somewhat different tone of voice from that used in ordinary human intercourse. The intonations follow the natural inflections of the voice, as any pure recitative must, adding a touch of solemnity and impressiveness which mere reading, however elocutional, or mere extemporaneous prayer is powerless to impart. The size of the large churches and cathedrals furnishes another good reason for intoning, since the carrying power of the singing voice is greater than that of the speaking.

Second, we have the Psalter. Christian music like the Christian religion itself is of Hebraic origin; and the church took over bodily the official hymnal of the earlier dispensation. These have been sung antiphonally, following the ancient traditional manner, since the Second Century A. D. The parallelism of phrases, which is the characteristic of Hebrew poetry, makes them especially suited to responsive or antiphonal singing, dividing the singers into two groups which answer to each other, thus:

A. The earth is the Lord's and all that therein is;

B. The round world and they that dwell therein.

A. For He hath founded it upon the seas,

B. And established it upon the floods, etc.

That the Psalms should properly be sung goes without saying, and there is no more consistency in the popular practise of simply reading them than there would be in merely



MRS. CORA CONN MOORHEAD of the First Presbyterian, Winfield, Kan., where she plays a 2-18 Pfeiffer organ built in 1888 and thereby has many unusual problems to solve in her programs. Mrs. Moorhead was born in Summit City, Pa., and graduated from Findlay College and Findlay Conservatory, taking supplementary organ work in the Guilman Organ School; she is also a pupil of Albert Riemenschneider and Marcel Dupre. She has been organist of churches in Findlay, Ohio, and Guthrie, Oklahoma, prior to her present position, which she took in 1918. She is organist for the Eastern Star and has been secretary of the local A.G.O.

reading any of the other hymns. It is true that we have lost the original tunes, but the Gregorian Plainsong is perfectly adapted to them, whether we use the Latin or English version, and, being a unison chant, is the very thing for congregational use.

The third union of literature and music in this connection is in the hymn. The earliest hymns were not metrical and many fine examples are still in use, such as the *Te Deum*, the *Gloria in Excelsis*, the *Magnificat*, and so on. The majority of hymns in popular use, however, are metrical, and it is interesting to note that the rhythmic structure of our metrical hymns, as of all metrical poetry in fact, has been borrowed from the dance. This need not be so shocking as may at first appear, if we remember that many sublime things have had humble beginnings, as, for instance, English literature in Caedman's stable.

The hymn may be considered as the peculiarly congregational address to God. Hymns are not sung for the mere fun of it, or for lung exercise; they are the people's own special part in the service of prayer and praise. I pause here to say parenthetically that the jiggy, jazzy

tunes of the so-called Gospel songs have no place in a service; they detract from reverence. They are an abomination to the Lord, and to an intelligent congregation. In any case let us guard against the use of such music for the children of our church schools. The cultivation of good taste in music is just as essential as the cultivation of good morals and must be commenced with the young. We cannot teach them cheap music as children and expect them to want to sing anything else as adults. Natural law is too strong.

The hymns I refer to in our ideal services are of the type that proceed from the pens of such writers as Dykes, Barnby, Redhead, Smart, Sullivan, Mason, and the rest.

The organ duplicates the voice parts, supporting the voices and leading them at the same time. We do not accompany congregational singing in the same way we do a solo, by letting the singers take the lead. This method would result in the dragging which is so fatal to the sense, or thought content of the hymn. Left to its own devices the average congregation will drag a hymn so as completely to destroy its significance. There should be, I take it, as much meaning, as much sense, in the hymn-singing as in the prayers and the sermon. Singing hymns at the correct tempo is the best means of preserving the sense.

The sense being preserved, the expression takes care of itself. Efforts toward fine points of dramatic expression in congregational singing are absurd and altogether misdirected. Except in unusual hymns, such as Dykes' *"Lead Kindly Light"* (which, by the way, is utterly unfitted for congregational use) and others of like character, I do not pay any attention to the dynamic signs sometimes found at the beginning of every line or so, one line soft, the next loud, the next something else. It disturbs the people and they will not join in so heartily.

Too careful attention to phrasing need not be given in congregational singing. Lifting the hands from the key-board between the lines, whether there is a comma there are not, is a help in keeping together, and does not interfere with the sense. Metrical hymns are not to be sung in an elocutionary manner.

One or two examples of bad form, which one is glad to note are rapidly disappearing, are:

1. The practice of giving the sopranos a starting note. It is unnec-

cessary and disconcerting, rather than helpful.

2. Cutting stanzas is disrespectful to the author of the hymn, and ought not to be indulged in except for the most urgent reasons.

3. Organ interludes between stanzas are not in good taste.

To return to our consideration of the ways in which literature and music are combined for church use, we have the larger art-forms such as the anthem, cantata, and oratorio. The function of the choir is not to replace the congregation, but to serve as the mouth-piece of the people. The office of the chorister, like that of the organist, is a high and a noble one. I commend the devotion of the volunteer choirs throughout the land, who, realizing their special duty as well as precious privilege, use their talents freely. And I would venture to state that the spiritual life of any parish is bound to thrive where those who take active part in the services are themselves members of the parish, having its welfare close at heart. But at the same time I see no objection to engaging professional singers, where local circumstances warrant it, although this is a phase of the subject which we need not go into at this time.

Howbeit, as long as the singers keep in mind the noble character of their calling, all is well; but when opera tunes are adapted, as is too often done, it constitutes a profanation of the service. Even if, as some Biblical scholars suppose, the titles of some of the Psalms refer to familiar secular tunes to which they were to be sung, that does not constitute sufficient vindication of continuing such a flagrant offence against good taste. There are other things which were done in Biblical times which we have no intention of imitating today. Let this be one more such. A tune which is associated in the minds of the people with a worldly subject matter, is not purged of this association simply by being sung to religious words. The suitable and worthy contributions of musical composers is unlimited, and it is utter folly to seek to excuse the offense by saying that we do "not want the devil to have all the good music."

Dignified and solemn music, such as is inevitably associated with reverence, is not necessarily at the same time mournful or depressing, but on the contrary exalting and inspiring in effect. While not intended to be entertaining, its appeal as art does address itself automatically to our

sense of hearing, just as the building and its decoration do to the sense of seeing, the flowers and incense to the smelling, and so on; so that we worship with the physical as well as the intellectual and spiritual sides of our nature. The influence of music, the right kind of music performed in the right way, is elevating, not only upon those who merely listen, but also upon those who take part.

So one might say that worship is a sort of fine art, in which all the arts contribute their special parts in making up the perfect, ideal whole. Surely nothing less than that which is as beautiful and as perfect as human ingenuity can desire, is worthy of being offered.

If there is one place today where we must cling to our ideals, often in the face of ignorance and prejudice in high places, it is in the matter of church music. We know ourselves, as organists, that our work is in a manner missionary work, and it has all the dark and discouraging features of such work. But it has its encouraging side too, and its own satisfaction for those who love it.



## Service Selections

DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK CITY  
 "O Ye that Love"—Coleridge-Taylor  
 "My Task"—Ashford  
 "Make Us Strong"—Nagler  
 "Through Peace to Light"—Spross  
 "Praise the Lord"—Shaw  
 "Holy, Holy, Holy"—Gounod  
 "Hallelujah"—Franck  
 "Thou Wilt Keep Him"—Merrill  
 "While all Things"—Woodman  
 "God is My Shepherd"—Dvorak  
 "Glorious Things of Thee"—Merrill  
 KATE ELIZABETH FOX  
 FIRST CONG.—DALTON, MASS.  
 "Hallelujah Chorus"—Handel  
 "Sanctus"—Gounod  
 "Spring Bursts Today"—Shaw  
 "In Joseph's Garden"—Spanish Cantatas:

"Gallia"—Gounod  
 "Hear My Prayer"—Mendelssohn  
 "Olivet to Calvary"—Mauder  
 "Darkest Hour"—Moore  
 FRANKLIN GLYNN  
 WESTMINSTER PRESB.—MINNEAPOLIS  
 "Light of the World"—Starnes  
 "Radiant Morn"—Woodward  
 "O Praise the Lord"—Demarest  
 "Hymn to the Trinity"—Tchaikowsky  
 "Rejoice Ye Pure"—Huhn  
 "Ho Everyone"—Martin  
 "How Amiable"—Mauder  
 "Praise Ye the Name"—Ivanoff  
 "Awake, Awake"—Matthews  
 "God Sends the Night"—Rathbone  
 "Souls of the Righteous"—Noble  
 "Fierce was the Billow"—Noble

WILLIAM A. GOLDSWORTHY

ST. MARK'S—NEW YORK CITY  
 "My Chosen King"—Bach  
 "Whoso Dwelleth"—Martin  
 "Hymn to the Virgin"—Kremser  
 "Now Grant Us Peace"—Drozdo  
 "Benediction"—Guthrie-Vrionides

MISS RUTH INGLE

FIRST M. E.—BELLEFONTAINE, OHIO  
 "Bless the Lord"—Ivanoff  
 "Lo a Voice"—Bortnyansky  
 "Into the Woods"—Nevin  
 "Beautiful Savior"—Christiansen  
 "Were you There"—Negro  
 "Swing Low"—Negro  
 "List to the Lark"—Dickinson  
 "Shepherd's Story"—Dickinson

This concert was given by the Covenant Presbyterian Choir, Springfield, Ohio, Miss Ingle, Director. The choir also gave a service at the First Presbyterian, Cedarville, Ohio.

HAROLD TOWER

PRO-CATHEDRAL—GRAND RAPIDS  
 "Jesu Priceless Treasure"—Bach  
 "Turn Back O Man"—Holst  
 "Distracted with Care"—Haydn  
 "In Thine Arm"—Bach  
 "Go Not Far From Me"—Zingarelli  
 "By the Waters"—James  
 "Hence with Earthly Treasure"—Bach  
 "Pater Noster"—Lefebvre  
 "Hear My Prayer"—Mendelssohn  
 "Hence all Fears"—Bach  
 "Cherubim Song"—Tchaikowsky  
 "New Jerusalem"—Candlyn  
 "Gallia"—Gounod  
 "God so Loved"—Stainer  
 "Fling Wide the Gates"—Stainer

A Bach chorale was sung, as a prelude to each of the Lenten Services, by the choir in the chapel before entering the church, where also the Amens were sung. Emory L. Gallup's choir of Fountain Street Baptist sang from the balcony at the service the fourth Sunday in Lent.

D. STERLING WHEELWRIGHT

ST. PAUL'S LUTH.—EVANSTON, ILL.  
 "He That Dwelleth"—Matthews  
 "Give Ear"—Arcadelt  
 s. "He That Dwelleth"—MacDermid

N. LINDSAY NORDEN

FIRST PRESB.—GERMANTOWN, PA.  
 Sixteenth Century  
 "Adoramus te, Christe"—Palestrina  
 "Jesus for our Salvation"—Anerio  
 "Remember not Lord"—Arcadelt

Seventeenth Century  
 "To Thee I Cry"—Marcello (duet)  
 "Prayer"—Stradella (sop.)  
 "We Will Rejoice"—Croft

Eighteenth Century  
 "Comfort O Lord"—Crotch (duet)  
 "Ave Verum"—Mozart

Nineteenth Century  
 "There is a Green Hill"—Gounod  
 "Angel Bands"—Saint-Saens  
 "Jesu Give thy Servants"—Liszt

Twentieth Century  
 "O Shall I Raise"—Honegger (tenor)  
 "A Home in Paradise"—Hadley (sop.)  
 "Thy Word"—Dickinson

Norden Compositions  
 Arietta Grazioso (v.h.o.)  
 "How Lovely is Thy Dwelling" (sop.)  
 Andante Con Grazia (v.h.o.)  
 "Lord Thou art God"  
 A Garden (v.h.o.)  
 "Prayer of a Little Child" (v.h.o.sop.)

S. Wesley Sears Program  
 Legende  
 "I Will Call upon the Lord" (bass)  
 "Magnificat and Nunc Dimittis"

Mr. Norden has a choir of 18 and uses violin and harp for the special monthly musicales.



## Children's Choir Problems

### Practical Suggestions for Managing Junior Choirs and Cultivating the Child-Voice

By ELIZABETH VAN FLEET VOSSELLER

#### —CANTICLES—

**L**ET US now follow last month's discussion with a list of the great hymns or canticles of the church and make a few observations about the character of each. There are so many points of interest that we shall be compelled to give but a simple outline in each case.

*Te Deum*: A hymn or canticle of thanksgiving, beginning, "We Praise Thee O God." This is one of the oldest hymns of the early church, and one of the grandest and finest, although long. Every chorister should be perfectly familiar with it. It may be obtained in anthem-form to be sung in unison or in parts, of almost any publisher; and it will be found in practically every hymnal.

*Benedicite*: A hymn of blessing and praise, an expansion of the 148th Psalm. It begins, "O All Ye Works of the Lord." The children will be greatly interested in this great hymn because it is so inclusive. It will be most effective if sung antiphonally.

*Venite*: This canticle is usually sung at the opening of the service. It may be best used in chant form. It is the 95th Psalm and begins, "O come, let us sing unto the Lord."

*Jubilate*: Psalm 100, "O be joyful in the Lord all ye lands." This is frequently sung in place of the "Te Deum," perhaps for variety.

These four great canticles, or hymns of blessing and praise, will fit any morning service, and may follow the reading from the scriptures, or the opening of the service. Every chorister should be entirely familiar with them by name and content.

*Gloria*: "Glory be to the Father, and to the Son," etc. This is sung in every church, and follows the reading of the Psalter.

*Benedictus*: Another canticle of blessing: "Blessed be the Lord God of Israel." A prophesy of Zacharias, the father of John the Baptist, when the baby was dedicated in the temple. This song has many settings, and may be used in any part of the service, especially in Advent.

*Magnificat*: Mary the Virgin's song of joy before the birth of Jesus: "My soul doth magnify the Lord." This too has a number of

settings, and may follow the reading of the New Testament lesson.

*Nunc Dimittis*: The song of Simeon when he saw the baby Jesus in the temple: "Lord, now lettest Thou Thy servant depart in peace." There are many arrangements of this famous canticle, which makes the best effect for the close of the service.

*Ave Maria*: This is a prayer to the Virgin Mary, used in the Catholic Church. It is known as the "Hail Mary," and no matter how Protestant we may be in feeling, we should put aside all prejudice, for no intelligent Christian can fail to admire this young Jewish girl, of so spotless a character that God chose her from an entire nation, to be the mother of His son. We may not adore her or pray to her, as do our Catholic brothers; but we do respect her. The "Ave Maria" is usually sung in Latin, and our great musicians have set this prayer to their most beautiful music. Let the children learn the Bach-Gounod "Ave Maria." They will love it. It can be used with thrilling effect on the choir's recital-program.

*Gloria in Excelsis Deo*: This is a paraphrase of the "Song of the Angels" and begins, "Glory be to God on High"; with an added ascription of praise: "We praise Thee, we bless Thee, we worship Thee; We glorify Thee; we give thanks to Thee for Thy great glory." Then follows the prayer of contrition for sin, and exploring mercy. "O Lamb of God that taketh away the sin of the world, have mercy upon us."

*Agnus Dei*: "O Lamb of God that taketh away the sin of the world, have mercy upon us." This uses the words of the "Gloria in Excelsis," and the prayer of contrition is repeated three times, the last rendition uses the phrase, "Grant us Thy peace." This may be used as a prayer-response for the three prayers in the service: invocation, the middle prayer, and the closing.

*Kyrie Eleison*: "Lord, have mercy upon us, and incline our hearts to keep this law." Used as a response to the Ten Commandments. These last three canticles are used in the Communion service of the church, but may easily be adapted to our use.

Our programs need not be set; rather they may be skilfully con-

formed to any special service; but let the children feel they are learning something. So you open doors to a new appreciation of church music; and much more: you develop a tolerance and pleasure in other forms of worship. You create real church musicians, with a real back-ground, which will develop far greater powers for intelligent interpretation in the choristers of the future.



#### —COSIMA WAGNER—

At Bayreuth, Germany, on April 1st, after a brief illness, the widow of Richard Wagner died, in the presence of three daughters, with her son Siegfried on the way home from Milan where he had been conducting opera performances. Selections from Wagner's music were broadcast that evening throughout Germany, beginning with Siegfried's Funeral March and ending with the scenes of the entrance of the gods into Valhalla.

Cosima Wagner, daughter of Franz Liszt and Countess Marie who had deserted her husband and children in Paris, was born Dec. 25, 1837, or according to some authorities, 1841. She married Hans von Bulow in 1857 and the couple had four daughters. In 1866 she deserted von Bulow and went with Wagner to Venice; a son was born in 1869 and von Bulow had his marriage annulled, and Cosima married Wagner in 1870, Wagner then being 57 years old and Cosima 33. Thirteen years later, Wagner died and his widow managed the productions at Bayreuth until 1912 when she retired, leaving the management to Siegfried.

Frau Wagner's body was cremated and the ashes placed in an urn beside Wagner's grave in Villa Wahnfried, Bayreuth.

#### EDWIN ARTHUR KRAFT

##### RECENT RECITALS

March 16, Hartford, Conn., Bushnell Hall, Austin Organ.

March 17, Dartmouth College.

April 7, Trinity Cathedral, Cleveland.

#### —FLEMINGTON FESTIVAL—

The Flemington Children's Choirs will hold their Festival Graduation exercises in Flemington, N. J., May 16th. The Creed Service will be held in the studio of the Choir School May 4th. Hotel accommodations may be reserved at Union Hotel, Flemington, N. J. Unless the railroad changes its usual schedule there will be no train back to New York after the Graduation Festival and visitors must remain over-night.



## Volunteer Choirs

Some of the Details of Management  
and Choral Technic

By A. LESLIE JACOBS

### —BREATHING—

**I**N THE previous article in this series on the Volunteer Choir, it was concluded that air cannot be pulled into the lungs and further that it cannot be kept out. It was also demonstrated that inhalation is less important than exhalation. To fill the lungs with air is an easy task, but for the student of singing, the control of exhalation demands careful mastery.

It may be well to recall a few simple anatomical facts about the respiratory organs. The two pear-shaped sections into which the lungs are divided are situated in the lower portion of the thorax. The lungs are not muscles and so possess no muscular tissue or power. They are a mass of elastic cells which may be compared with tiny rubber balloons. As the lungs fill with air, the expansion of these countless cells press the diaphragm down and out. The diaphragm, the largest muscle in the body, completely separates the thorax and the abdomen. When this muscle contracts as exhalation is taking place, it assumes the shape of an inverted wash basin. The down and out movement of the diaphragm on inhalation may be seen and felt most in the region just below the breast bone. A very slight expansion of the abdominal muscles occurs also in inhalation. When exhalation takes place, these abdominal muscles contract enough to overcome the pressure of the newly inhaled air so that they force the diaphragm to contract also. In this manner, air is forced out of the lungs. The task of the student of singing is to master this exhalation so that the air leaves gradually and in the required amount and pressure for the tone sung at the time. After good breathing habits are established, it is certain that the tone itself will demand and receive just the pressure and breath it needs.

This process is the first step in diaphragmatic-lateral costal breathing which most authorities agree is the natural method and therefore the best. The habit of using diaphragmatic action in breathing may be established quite easily. Place the hand lightly on the body region just below the breast bone. Then pant very slowly, making sure that the down and out movement of the diaphragm occurs as the lungs

are filling with air and that the in and up movement comes when exhalation is taking place. The diaphragm must not in any case be pushed down, nor must it be held in position nor pressed down below the level of the floating ribs so that the abdominal organs protrude. Any of these actions causes tension. The above is not a breathing exercise as such, but its daily practise will give to the respiratory muscles a flexibility which singing demands of them.

After learning how the diaphragm moves in the body, the next exercise will help one to a better realization of how exhalation should take place. Let the lungs fill with air, making sure again that the diaphragm moves down and out. Then exhale very rapidly and suddenly. The diaphragm then has contracted almost violently. Too many singers use the muscles of the upper chest to squeeze the air out of their lungs. Thus they do not receive the benefit of the support of the whole mass of air moving upwards. They allow the chest to collapse on exhalation and pull up the chest on inhalation. A simple illustration may suffice. A portion of the contents of a tube of tooth paste may be squeezed out by pressing at the bottom and thus move the whole mass; or the tube may be squeezed near the opening, in which case there is a large mass below which has not moved. After the air has been quickly exhaled, make no effort to inhale. It may then be readily realized how air will fill the lungs almost unconsciously and certainly automatically.

The importance of good breathing, particularly of exhalation, cannot be stressed too much. Too many teachers evade the matter with the trite statement, "breathe naturally." They do not, however, explain the precept. The student of singing should realize that air fills the lungs automatically and that exhalation must be carefully mastered.



### —AMEN CORNER—

"For Easter we did 'one of the sickly cantatas' but—the people like it and they don't go to church to be entertained by fossilized music played by people who are too scholarly to live. The people in the pews pay the bills; they neither understand nor appreciate large doses of ultra-scholarly music, nor are they interested in our attempts to elevate them musically in any sudden manner."

### —40 YEARS YOUNG—

The American Organ Players' Club of Philadelphia is celebrating its 40th anniversary, the first event being a recital by Rollo Maitland on the Hering Memorial Organ, built by Austin in 1924, in the Church of the New Jerusalem, where the Club for many years held its events, and where Oscar A. Knipe, "who founded the Club," was organist at the old Roosevelt of 1881. Mr. Maitland gave a Bach program—E♭ Prelude, C♯ Fantasia, Fugue a la Gigue, F Toccata, E♭ and F Preludes and Fugues, three Choralpreludes, and the G♯ Fantasia and Fugue.

### —MEHAFFEY—

Ernest L. Mehaffey, of the New York office of the Estey Organ Co., has been appointed organist of Calvary M. E., East Orange, N. J., beginning May 1.

### —VANDERBILT—

Adriaan Vanderbilt has been appointed to the First Presbyterian, Summit, N. J., beginning May 1. Mr. Vanderbilt is a graduate of the Dutch Society of Tonal Art at Hague, Holland, and is an A.A.G.O. For several years he directed the music of Holy Trinity, Brooklyn, N. Y., in the absence of Louis Robert.

### —SEIBERT—

"I had the pleasure of hearing a beautiful service at Holy Trinity Lutheran when the organ was being dedicated by Henry F. Seibert, in a program of eight organ solos. It brought to mind a remark my sister made many years ago in reference to Dr. Clarence Dickinson: 'How fine it is that Dr. Dickinson dares to make his organ programs interesting.'"

"I feel that the same can be said of Mr. Seibert. I do not recall a 'dry' number; every number was a treat and the great variety of registration was evidently much appreciated by the congregation."

—JULIA E. BROUGHTON

### MORRIS W. WATKINS

CHURCH OF SAVIOUR—BROOKLYN, N. Y.

*Spring Festival Service of Music*

"Cherubic Hymn"—Gretchaninoff  
"Exultate Deo"—Palestrina  
"Hear my Prayer"—Mendelssohn Hymn. Offering.  
Borowski—Mvt. 1, Son. 1  
"Nunc Dimittis"—Af—Williams  
"For the Mountains"—Mendelssohn (b.)  
"Blessed Jesu"—Dvorak  
"Easter Ode"—Barnes  
Scripture. Address. Hymn.  
"With Verdure Clad"—Haydn (s.)  
"Crucifixus"—Bach  
"A Song in the Night"—Woodman  
Mulet—Rosace  
"They are Ever Blessed"—Franck  
"Hymn Exultant"—Clokey  
Hymn.  
Mulet—Carillon-Sortie  
"Lord we Implore Thee"—Franck  
"Hallelujah"—Beethoven  
Prayer. Benediction.  
"Hide Me"—West

The Saviour choir was augmented to 23 voices by members of Old Trinity and St. Bartholomew's choirs, New York City. Mr. Watkin's choir joined the First Presbyterian choir April 30 in celebrating in that church the 50th anniversary of Mr. Woodman as organist. May 14 Mr. Watkins and his choir will give the annual Informal Recital of secular music.



## Not Dead Yet

A Letter in Which we Get  
a Scolding etc.

**N**OTING the demise of the Photoplaying page of *THE AMERICAN ORGANIST* in the past two issues I thought a word as to the reaction of some of us to this omission might not be amiss.

While I admit the title is now obsolete, I believe the same pages devoted to theater organists should be retained but with perhaps a more applicable title, as "The Theater Organist" for instance. It should be borne in mind that all theater organists are not discarded like your Department for us. I cannot see where you and some of your Department Editors (the gentlemen who collect for space-writing by panning us whenever possible) get the idea that the theater organists are being displaced. I would like you to know that here in the East, at least, such a belief is absolutely unfounded. Orchestras, it is true, have been dismissed in many cases. In the theater where I play we maintain two organists, and the same in every theater in this city. In Boston, every organist is working. Some, because of very inferior or outlived organs, do not play but are on the payroll, nevertheless, supervising "sound." The Metropolitan, Publix ace house in Boston, is installing a Wurlitzer larger than the New York Paramount, with twin consoles, to be opened the last of this month by your Mr. and Mrs. Jesse Crawford (by the way this Wurlitzer supersedes the great 4 manual Skinner, four years old, now in storage. A triumph for units, wouldn't you say?)

In the city of New Bedford, nearby, a new Wurlitzer 3 man. was opened last week in the Olympia Theater. The organ repair man for the Publix New England circuit now has a staff of four men on repair

work whereas only one assistant constituted his "staff". All this and more if time permitted to show you that the future never looked brighter for the theater organist. I see a greater era than ever for this class of musicians, in the immediate future.

Now just a word to those organists who are on the payroll but chewing their fingernails trying to see where they fit in with the "new show world." It should be obvious that a man who is able to judge the acoustics of a theater enough to play good organ in sufficient quantities and variation to satisfy in the photoplaying days, should be better fitted to supervise the volume and control of sound from the booth, than any other person on a theater staff. It is not difficult to sell this idea to a manager. By conscientious study, an organist can gauge his theater so as to improve most any picture away above the fader settings which usually come along with the film. Watch for these opportunities, guard the volume carefully at all times. Remember most theaters have improperly regulated sound because there is no one fitted to gauge it properly. This is one definite way for an organist to be worth his salary. Another is the organ novelty which is just as popular today as fifteen years ago. I demonstrate that fact regularly in my theater. Again an organist can be of great assistance to his manager by relieving him of the detail surrounding the exhibition of his canned music novelties, of which every theater has a great number, particularly for the Holidays.

An organist to my mind never had such an opportunity to be of real value to a theater as now. In this section we are doing all these things I have mentioned and seem to be holding our own thereby. Passing these thoughts along might be of assistance to some of the boys, anyway, and I submit this letter for what it may be worth.

## Here's Hoping

In Which we Give the Facts  
and Keep on Hoping

**S**UPPOSE all the sick people in the world were to form an association and carry on a campaign for the advance of medical science; and suppose also all the physicians and surgeons in the world were likewise to form such an association: now which of the two would make the only reliable progress?

Our Photoplay Department as a department is dead. It was strangled to death by the photoplaying fraternity. This magazine could not permit church organists to assume the duties of judge and jury and tell the theater organists how to conduct their work; all the church players could do was to give their own personal reaction to the work the photoplayers were doing. And like everything else radically new, the reaction in the mind of the average stand-patter was anything but helpful. Hence, since the Editors ruled out the one school of possible contributors, and the other school ruled itself out because of its indifference, what else was there to do but to discontinue the elaborate department when from 75% to 90% of theater organists lost their jobs. Whether or not we like it, it is a fact supported by overwhelming evidence. It is also a fact that where organists remain, there is hardly one percent given any opportunity to use the organ prominently as it was used in the good old days.

The valued contributor of the preceding article has requested anonymity for himself and his city, and it is granted. What we are interested in, here in the Editorial offices, is the welfare of the organ industry and profession; nothing else matters. Truth and public opinion are powerful factors. The

musician's union is trying to organize a tremendous popular vote for the restoration of musicians in the theater. One week prior to the date of writing, I went to the famous old Rivoli and last night I went to the Roxy. Harry Richman and "The Captain of the Guard" were the features. And I never spent a more tortured pair of evenings than in the presence of this unspeakably intolerable stuff; not only is the eye made angry by incompetent actin, but meaningless scenes must be prolonged beyond reason while some tenth-rate singer sings some eleventh-rate song. And they call that entertainment. Harry Richman did splendidly; his supporting cast and the impossible scenario were the intolerable feature elements. Let us go through the thoughts raised by our contributor. Theater organists are, in the majority, discarded; one city is not proof of a general condition. Take all cities all over the country, and we discover the real state of affairs. There are more theater organists still working in Los Angeles than in New York. But we must remember that the one and only reason for the existence of any theater is that it may make easy money for its owner; and how can any of us expect an owner to add an organ and orchestra to his expense account when it is not necessary? The public has no taste; rather there is a sufficient tasteless public to fill any and every theater, and "there's gold in them there musicianless theaters." In the locality our contributor mentions, a theater organ school of fine equipment has discontinued. We hate to mention it, but facts are facts, and we can get somewhere only by weighing the facts. This school cannot get theater organ pupils any more. What does that mean? Facts speak louder than hopes.

No organist ever receives money from T.A.O. for writing. This journal was created to foster professional discussion of professional principles, not to make money for staff writers. If the members of the organ profession are not keenly enough interested in their work to discuss it, no money will ever buy contributions worth printing. But they are interested. Almost any member of the profession will count it an honor to be invited by the A.G.O. or N.A.O. to spend valuable time preparing an article, spend real money on car-fare and hotel-bills to get somewhere to



MR. E. POWER BIGGS

British organist who is now touring America with a concert company of three members, and who has played organ solo numbers in many cities throughout the country.

deliver the address. The press saves all that car-fare, hotel-bill, and travel-time, and gives the resulting article ten times, a hundred times the circulation. No, we do not pay for articles; we never will. Only house-organs can afford to do that; and they must, in order to get contributors. For the house-organ is a propaganda medium, nothing else. Everything it prints must be calculated to directly or indirectly increase the profits or prestige of the owner of the publication.

Theaters in the East—if New York dare call itself in the East—have discarded the organ and organist, all the way from the once preeminent Rialto and Capitol to the insignificant Symphony. The Roxy and Paramount retain their organs, with the Crawfords doing a genuine solo on every program at the Paramount, and Mr. Parmentier in the pit at the Roxy for joints and emergencies, with, we believe, a little concert program each noon before the main show. An organist can serve as an unusually efficient supervisor of sound, as our contributor points out; but we are not interested in that; he is then a supervisor, not an organist. He has changed jobs, even if he has not changed employers.

Personally we of the Editorial Office are convinced that the day of the theater organist is over. Whether the profession can be re-

vived in some glorified state, such as the Crawfordian Era at the Paramount, is a question only time can answer, however much every one of us hopes for it. Yet on the other hand, why not take all the courage we can from the sudden popularity of organ recitals in the churches throughout the land? Certainly T.A.O.'s office has never received so much encouraging news of this sort in any previous year.

Finally, our Photoplaying Department is not abandoned. It is merged in a larger department wherein every organist who entertains at the organ has a place. Closer association between the high-brow recitalists—even in our Universities—and the low-down common lot of us who aren't afraid to play a ditty to please our audiences, can but be beneficial for all of us. We must live on our merits, not our claims. We are only public servants, public entertainers. When we truly please a public—like Harold Einecke is doing in Grand Rapids and William Zeuch in Boston—we reap the reward of fine audiences. Take even the ultra-ultra program Palmer Christian played in New York City in that magnificent Church of the Heavenly Rest early in April: it too was entertainment. That congregation or audience did not go there to be instructed in choral-preludes and fugues; it went to experience the pleasure of pleasant music. And what magnificent playing it was too; we couldn't do that sort of thing twenty years ago because we didn't have the specifications that permitted it, nor the freedom from tradition.

Our Strictly Entertaining heading was omitted twice for lack of room, though the Entertaining features were, in a measure, presented in other pages of the March and April numbers. A publisher never omits a live department like this without fear and trepidation, for he knows he'll have a hundred angry readers breathing threatenings against him.

But let us not indulge in the folly of kidding ourselves. There is a sect that rolls on the floor and babbles; they kid themselves into thinking it's religion. There is a sect that sleeps on spike-points and beds of thorns—kidding themselves that it's religion. If we ask any of our organ builders if the organ and organist are out of it, we'll find no kidding answer; they know they're out of it. Wherever



a fine organ is installed, let us by all means do our utmost to place an organist on the bench—and then let's take him out and push him over a precipice if he makes the deadly error of high-browling his customers.

As our correspondent points out, and as others have already pointed out in these pages, the sound film can serve the organist by supplying him a job, and certainly no other is more capable of handling it. Personally our editorial preference has always been with the theater organist. He was an artist absolutely free from tradition; he taught us how to use live literature; he taught us how to improvise interestingly; he taught us how to hold an audience; he taught us how to work seven days a week; he taught us the necessity of meeting the commonest of tastes successfully without becoming common ourselves. We owe him a tremendous debt of gratitude. The only man he refused to work for

was himself. He trusted to luck. Our representatives have visited theaters and seen pictures so bad that the audience (in the Roxy, New York City) actually laughed at scenes that were supposed and intended to be of climactic seriousness. What honest right has the organ profession to hope that such a public will take the slightest interest in making a move to restore the art of organ playing as a part of the bill?

When we couldn't get the theater organists themselves to discuss their arts, and wouldn't permit the biased church organists to do it for them, and the theaters themselves released their organists wholesale, what else could we do? But we have not given up. As much space as theater organists want to use is at their disposal in every issue, and there are no strings attached nor any limits to the space used. Anybody want to take advantage of it?

—THE EDITOR.

## Strict Entertainment

### A Little Survey of what the Organ and Organist are Doing in Other Realms than the Picture Theater

By TYLER TURNER

**T**ALKIES may come, or talkies may go, but Crawford goes on forever. That was the irresistible thought that came to mind as, after an orchestral interlude in the New York Paramount recently, the spot turned to the white and gold Wurlitzer console rising from the pit to the pungent tones of Post Horns and Kinuras. The program was of the usual variety of popular hits. Mrs. Crawford made her appearance at a second console on the stage after the first two or three, and took the entire attention for one number, the other spot being off. After some amount of reciprocation, they got together, and ended the program with the new Main University Stein song.

The applause which followed was one of the finest arguments for the organ's powers of attraction. If anything, it was more prolonged and enthusiastic than that given the stage show. In the few other houses where organs are used, the players seem to get varying degrees of appreciation.

One thing is certain: the Crawfords have something in which the

public is interested, and the Publix theaters know it. Another one who is in the same category is Putz, who substitutes for the orchestra during off-hours, and gives a short program of a slightly deeper character. In addition to these two solo features, the organ is used with the orchestra to add weight and extra parts.

The Paramount has another music feature which may be useful to the organ world. Hans Hanke, the well-known pianist plays regularly in the lounge, his programs being impromptu and consisting of requests submitted by listeners. If a piano, why not an organ? With the personality which the organ has in the picture theater, it should be as much of a feature, if not a greater one than the piano. We all know, of course, of the use in the lobby, to entertain waiting customers. This is too often a dim purring from a lofty gallery which has little or no actual interest for the listener. To the contrary, an organ installed in the lounge, where patrons are awaiting friends, or a certain point in the theater program, would have the intimate appeal that would "put the idea across."

In this respect, we should take a hint from Mr. Hanke, who plays nothing but classical music, either light or dark, as requested. The big Tibia Clausa ballyhoo which has made the theater organ an attraction would be sadly out of place here. Chamber music or light classics would be more in order. The more popular works of Tchaikowsky, Schubert, Schumann, and the Italian and French opera composers are adequate material. Novelty would be the key-note. The player who could put such a program across would not only make an enviable position for himself, but would undoubtedly contribute towards enlarging the field for ex-picture players.

This brings us to the still virgin restaurant and club sphere. The most notable attempt in this direction was the Kimball Organ in Wade Park Manor, Cleveland's finest apartment hotel. The instrument was located in such a manner as to be heard in both the lounge and the dining room. Upon a visit to Cleveland some years ago, we made an especial effort to visit Wade Park Manor, and found the organ a much appreciated and popular feature. Other similar uses are in the Lake Placid Club, Lake Placid, N. Y.; Club Casa del Mar, Santa Monica, Cal.; and Mission Inn, Riverside, Cal. Music forms an integral part of every such institution. It is up to the organist to show what can be done.

Organ work in the hotel is still in a somewhat formative state. In a few instances, they have formed, either the only or an important part of the music equipment in dining rooms. In at least two Statler Houses the organ is used. When the organ has failed in the hotel, it has almost invariably been traced to the organist. Builders can construct, and are constructing everyday, instruments with musical possibilities which are thoroughly appreciable to the public. The organist himself needs an entirely new idiom. The Buxtehude-Bach-Batiste tradition is all wrong for "strict entertainment," at least in anything approaching large doses. So is the Waters of Minnetonka, Song of India, Mama Wants Papa idiom. The public pays vast sums to hear bulky sopranos sing Italian Opera. Why doesn't it pay to hear the organ? Ten years ago, in the barnyard imitation era, the public was entertained by song slides—and it paid for it. Song slides—except when they are done by the very best Tibia



artists—are no longer enjoyable. Sound pictures have silenced organs which used to toot forth sentimental slop; but they have not silenced orchestras in the big houses, where light classics, and occasionally Beethoven and Schubert are heard.

Getting back to actual instances: several Loew houses still have organ interludes which—judging from the applause—are enjoyed. One mid-Broadway house actually advertises its organist on the big side-walk sign.

Probably the most interesting organ innovation of recent months is the use of an Estey Minuette, by Vincent Lopez at the Seaglade dining-dance-and-so-forth parlor of the Hotel St. Regis. This fine idea was heralded by a two-third page ad in *The New Yorker* for March 29th. Says the ad: "Vincent Lopez surprises again at the St. Regis! Now, each night, he momentarily rests his baton to introduce another exclusive sensation to smart New Yorkers dancing in the Seaglades. This is his intriguing new instrument, the Minuet . . . from which his lightning fingers draw the mellow tone of an organ with the rippling speed of a pianoforte. It marks another delightful gesture through the established graciousness of the St. Regis."

There we are! still another field: the dance orchestra. If it never gets past the novelty stage—as it probably never will—it is doing some missionary work for the organ, and that is worth something.

After an interim of about three or four years, we stopped into a record store. Looking through the catalogues of several leading concerns, we came upon a surprising list of organ recordings. Among other names were those of Dupre, Cronham, Andrews, Goss-Custard (Kingsway Hall, London) Fischer (Berlin Cathedral), McCurdy (New York Capitol, State, Lexington, etc.), Velazco, and Sittard (Court Church, Dresden, Saxony). The instrument which had once been the despair of phonograph companies is now well represented. One of the most interesting was taken from the Compton organ in Shepherd's Bush Pavilion, London. The men who played for these records were paid for it.

A feature worthy of mention is the Barbizon recital series, at the Barbizon women's club hotel, in New York. Here, for several years past, the organ has been used regularly.



MR. GUY FILKINS

of the Central M.E., Detroit, Mich., who celebrated the current Lenten season with a series of weekly recitals, with the co-operation of special guest recitalists. Mr. Filkins, a native of Northville, Mich., is a graduate of the Detroit Conservatory, studied organ with Llewellyn Renwick, Edwin Arthur Kraft, and Joseph Bonnet, and won his A.A.G.O. certificate in 1923. He has been with the Central M.E. since 1918; the organ is a 4-78 Skinner of 1915.

Then there is the department store field. The latest addition in this field is Bedell's, 34th St., New York. Here a Wurlitzer is played steadily most of the working day. The management thinks enough of the organ's influence to have a staff organist. This field has never been developed. The invariable success which has attended those instances where the organ has been used, seem to indicate that it is very fertile.

We are all making mistakes when it comes to "Strict Entertainment." One of the greatest is that to be a popular organist it is necessary to be a clown. That has largely lost its flavor. The radio has elevated popular music taste from imitations of animals to the medium classics. The organist should sell what is wanted. Dance music is also wanted, but not all of the time. So is a little clowning, but not too much.

If we have lost the theater, there is an enormous vista of compensating possibilities. It will take time to develop them, and the readjustment will not be entirely pleasant for those whose forte is the cheap squawk of ten years ago. But there's something ahead bigger than we now think.

## CHRISTIAN—PORTER

TWO RECITALS IN HEAVENLY REST  
NEW YORK CITY

The 4m Austin in one of America's finest new churches was heard in a pair of recitals April 6th and 13th by Palmer Christian of the University of Michigan and Hugh Porter, organist of the Heavenly Rest.

### MR. CHRISTIAN

Hanff—Ein Feste Burg Choralprelude  
Krebs—Trio  
Bach—Ich ruf' zu dir Herr Jesu Christ  
Bach—Fugue cm  
Elgar—Andante (Son. G)  
Andriessen—Choral  
Karg-Elert—Improvisation  
Gilson—Prelude on Flemish Theme  
Rousseau—Scherzo  
Strauss—Traumerei  
Bubeck—Fantasia

### MR. PORTER

Handel—Allegro (Con. 4)  
Bach—Andante (Son. 4)  
Bach—The Walk to Jerusalem  
Bach—Fugue G  
Borodin—Au Convent  
Saint-Saens—Fantasie Df  
Dupre—Toccata on the Gloria  
Stewart—St. Peter Choralprelude  
Jongen—Chant de May  
Arensky—Cuckoo  
Vierne—Carillon de Westminster

Mr. Christian chose a most austere program for this magnificent church auditorium, and Mr. Porter did almost likewise. There is no denying it that Mr. Christian now ranks at the top along with the best of the world's fine concert organist. Yet in spite of this artistry, it may be a good thing to point out that the program was composed of seven technical works as opposed to four expressive. That is, works written for the technic of composition outnumbered those written to convey a message, almost two to one. A choral prelude, fugue, or basso-ostinato interests the technical mind, whereas an Andante Expressivo, Scherzo, or Traumerei interests a composer from the standpoint of conveying a musical message. Comparison with Mr. Christian's former appearance in New York City (in St. George's, last year) showed a much heavier program this year, too heavy for the good of the organ and organist. It compared favorably with the programs of Germani and Cunningham that killed the organ recitals in St. George's last year.

However, when it comes to the way the program was played, there is nothing but praise. Nothing could have been finer in true artistic feeling than the Bach Choralprelude as Mr. Christian played it, and I had the same enthusiasm for his Elgar, Karg-Elert, Rousseau, and Strauss. Here was art at its highest, true musical beauty, true expression. The

registration was colorful and varied; the old style of organ-playing, in which two or three distinct registrations were used for the three movements of the average composition, gave way to the painting of a beautiful picture, with no precise colorings repeated merely because phrases were repeated, but with beauty of tone in every measure and a constantly varied picture that was always satisfying, always interesting.

The tempo also satisfied; no hurry anywhere, nor any dragging. The close of each piece was reached with perfect poise. I should have preferred much less waiting between pieces—which could be avoided only in organs with sufficient number of master pistons to permit the setting of each required combination on a piston.

The career of a concert organist is as difficult as that of a trans-Atlantic aviator, and as beset with jealousies. But in Mr. Christian our American organ world has an exponent of the art of organ playing whom we can successfully match with any player the world over. His success is due to his poise, the genuine musical feeling he has in his own heart, his taste for color, his mastery of himself which permits him to execute a complicated program without missing any of the registrational niceties he has planned, and his adroitness in flashing an unexpected effect across the canvas—as when he threw an unusual reed color on a background of flutes, or the Chimes for a theme announcement, or gained a pronounced sforzando from the crescendo shutters. This sforzando effect Mr. Christian gets is different from that generally attributed to Mr. Farnam's invention; it must be heard to be appreciated. Mr. Christian is demonstrating that the entire trio—organ building, organ playing, organ composition—are merely in the experimental stage and that the beauties to come are beyond our imagination.

Mr. Porter's program, analysed as Mr. Christian's was, presented five compositions inspired by a composer's interest in the technic of composition as opposed to six inspired by the effort to convey a message. In that it had the advantage. The matter of the program is of vital importance. A composition that interests us only after we have played it a dozen times, is not fit material for the non-playing public; and most likely a composition that is so simple that it interests us immediately on the first playing will prove so shallow that it will fail to hold



**MR. HENRY F. SEIBERT**  
who has been appointed for the third season Official Organist of Town Hall, New York City, with a contract that calls for 16 Friday evening recitals beginning in November. Mr. Seibert's re-engagement comes as a result of a condition summed up by the Town Hall Bulletin: "The organ recitals are being enjoyed as never before." Mr. Seibert closed the current Town Hall season with a recital March 28 in conjunction with a lecture by Frank Kellogg. April 6 Mr. Seibert gave a recital in Trinity Lutheran, New Rochelle, and on the 9th he dedicated a Skinner in the First Presbyterian, Hackensack; April 13 he presented Dubois' "Seven Last Words" in Holy Trinity Lutheran, New York City.

our interest on the tenth playing. But an audience, even of executive musicians, can judge a work only on its one performance at the recital. We do well when we remember this in selecting our works for public approval.

The Heavenly Rest is a church that affords almost a heavenly rest for visitors; here beauty, majesty, grandeur reign supreme. Here also consistency is not unknown. We found the organists' names in large type on the first page, but had to look among the small type on the fourth page for the names of the clergy, all the way from Dr. Darlington down to his third assistant. It was a musical service, opened by very brief prayer, interrupted by an offering, and closed by the benediction. The Biblical injunction was heeded and all things were done "decently and in order." In Mr. Christian's recital the lights remained constant throughout, but for Mr. Porter's, the dimmers were used to throw the auditorium into a beautiful twilight which added to the receptivity of the audience. The

dimmers worked perfectly; they were no cheap make-shifts.

The Hanff and Bubeck were total losses on the first program, the Dupre and Vierne were the total losses on the second. A down-pour of rain greeted each recitalist.

Mr. Porter is ideally a church musician, not a concert artist as is Mr. Christian, but his poetry and poise were matched by his dramatic sense, and in his playing too we had a taste of genuine 1930 organ registration. The uninteresting elements necessary in any organ were heard but seldom; for the most part the ensemble was enjoyable, rich, smooth. There are some remarkably fine voicings in this organ and Mr. Porter knew where to find them and when to use them. His third and fourth numbers were done with superior finish—and were well selected too. It is a mistake to use any other choralprelude on the same program with that perfect example supplied by Bach.

I would like to hear Mr. Porter play the Borodin again and use but one Chime note instead of following the melody. Even the clash of a semitone is not objectionable in a monotoned Chime treatment if the cadence comes out right. I have never heard a Bach choralprelude done with finer contrast and balance between the theme and the accompanying counterpoints. The Jongen too was done with superior artistry. Of course Mr. Porter had the tremendous advantage of knowing his organ thoroughly by having lived with it a season, whereas Mr. Christian could know it thoroughly only by virtue of intensive examinations over a period of less than a week. Both men did the instrument full justice and proved what a superior product it is. Heavenly Rest is fortunate in that, when Dr. J. Christopher Marks resigned and the Church lost its nationally-known organist and composer, it was able to secure such a superb church musician and artist as Mr. Porter proved himself to be. He is a young man and could do great things for the services of this great Church. It is just as well, for the good of the organ world, that such an artist as Mr. Porter proved himself, is content to devote himself to church choirs and church organs, keeping clear of the concert field Mr. Christian and a few others have chosen. It is not impossible for a great many young American organists to approach the artistic achievements both Mr. Christian and Mr. Porter evidenced in these two

recitals, when they are, as Mr. Porter was, at home on their own instruments. When they undertake the more strenuous exactions of a concert career, very few of them are able to endure. Exceedingly few are they who can duplicate Mr. Christian's comprehensive artistry three or four times a week, for limited periods, on that many new and strange organs.

All honor to Mr. Christian for being able to do it often, and to Mr. Porter for being able to do it in his own home church and on his own home organ. Such artistry is hurting the reputation of a lot of the rest of us, but it's not damaging the cause of organ playing and organ building in America.



#### —HE ADVERTISED IT—

When Mr. Leslie N. Leet decided to present three organ recitals at 50c admission he turned to the newspapers to make the recitals a success. And they did. Newspapers must have something to fill their daily issues, and a keen scrutiny of any average newspaper edition will show that much of the matter presented is pure propaganda, pure advertising. This condition of affairs may be taken advantage of, just as Mr. Leet did.

By supplying the newspapers with cleanly written materials and lots of them, he carried the project to financial and musical success. The first announcement appeared Nov. 20th and the last March 12th; the first was a double-column 18" article, the last was single-column 24". Three newspapers furnished most of the publicity, and one of them used three photographs. Even the New York Herald-Tribune gave notice to the series.

Several of the New York City churches make strenuous use of the printed post-card to gain publicity for their special musicales, such as the Fourth Presbyterian where Willard Irving Nevins has been giving monthly musicales, and the Second Presbyterian where T. Scott Buhrman secured large evening congregations that normally had dwindled to an average of 40 for the usual evening sermon. These post-cards, when used most effectively, are mailed only to those within easy walking distance of the church, and to those who have a special interest in the particular church.

It has been proved many times over that an ordinary event liberally advertised will draw a much

greater audience than a superior event not widely advertised.

#### —CANADIAN MUSIC—

Program music representing Canada is rather scarce. Musical Canada Publishing Co. of Waterloo, Ont., has purchased four programmatic pieces by Dr. Frederic T. Egner and is making them available to the profession at large, in answer to many enquiries that have come to the composer who has used them on his own programs.

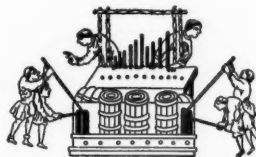
#### —FROM CALIFORNIA—

"Partly because of the talkie invasion, our Club has not prospered during the past year and quite a few of our members have been forced to resign, both from the Club and from the union. What the future holds for us, we don't know.

"New officers were recently installed and they are trying to rebuild the membership."

#### —RIVOLI, NEW YORK—

A visit to this once fine theater showed only the filmed music, a mass of advertising for all other theaters of that circuit in the City, a tiresome talk by the picture industry's tiresome publicity man, a cartoon comedy might well accompanied by colorful filmed music, the tedious Harry Richman feature film, and the same old picture technic of ten years ago. No orchestra, no organ, only mechanical music. But a packed house, with people standing and crowds waiting to enter, prove only too conclusively that no matter how inartistic the theater can become, both in music and in picture, there will be no change in policy for many years to come.



#### \*C. HAROLD EINECKE PARK CONG.—GRAND RAPIDS

†Sabin—Bourdee D  
Karg-Elert—Clair de Lune  
Bach—Liebster Jesu  
Stoughton—Within a Chinese Garden  
Archer—Londonderry Air  
Boccherini—Minuet  
Improvisation  
Bonnet—Rhapsody Catalane

†Ferrata—Overture Triomphale  
Brahms—Choral Prelude  
Nevin—Tragedy of Tin Soldier  
Clokey—Canyon Walls  
Improvisation  
Gaul—At the Foot of Fujiyama  
Massenet—Meditation, Thais  
Tombelle—Marche Pontificale

†Bach—Prelude and Fugue Dm  
Lester—Southland Song  
Liszt—Liebestraume  
Liadow—Snuff Box  
Bach—Walk to Jerusalem  
Schubert—Moment Musical  
Improvisation  
Elgar—Pomp and Circumstance

104 Attendance at first recital;  
432 Attended the third;  
614 Attended the fifth; and  
654 Attended the sixth and last to date.  
The recitals were given at twilight on Wednesdays; "from every walk of life people are attending in increasing numbers," says the local press; "coal-heavers and excavators, lured by the invisible power of music, lean their shovels against the wall and gingerly find a pew."

#### WILLIAM E. ZEUCH

FIRST CHURCH—BOSTON, MASS.

†Dupre—Cortege et Litanie  
Yon—Minuet Antico e Musetta  
Lemare—Chant de Bonheur  
Karg-Elert—Hymn to the Stars  
Rimsky-Korsakoff—Chant Indone  
Berlioz—Dance of Sylphes  
Archer—Caprice de Concert  
Chauver—Andantino  
Lemmens—Storm

†Franck—Finale Bf  
Delamarter—Carillon  
Vierne—Scherzo (2nd)  
Klein—Dialogue  
Gigout—Grand Chorus  
Stoughton—Cyprian Idyll  
Kinder—In Springtime  
Dickinson—Reverie  
Tchaikowski—1812 Overture

†Franck—Chorale  
Bach—Andante (4th)  
Schumann—Canon  
Rubinstein—Kammenoi Ostrow  
Widor—Intermezzo (1st)  
Kreisler—Old Refrain  
Yon—Toccata  
Simonetti—Madrigale  
Stoughton—Dreams  
Wagner—Ride of Valkyries

#### \*HENRY F. SEIBERT

ST. BARTHOLOMEW'S—WHITE PLAINS

Nevin—Will o' the Wisp  
Macfarlane—Evening Bells  
Faulkes—Mighty Fortress

ST. JOHN'S LUTH.—ERIE, PENN.

Pagella—Sonata Dm  
Boccherini—Minuet  
Wagner—Liebestod (Tristan)  
Fletcher—Fountain Reverie



#### COURBOIN

RECITAL IN WANAMAKER STORE  
MARCH 28

The only New York appearance of Charles M. Courboin this season presented as the program, Bach, Franck, Widor, Bach, Russell (Basket Weaver), Schumann, Debussy, and Franck. It was a recital marked by that uniform standard of high excellence which makes any Courboin appearance, an event. Both his technic and the handling of the organ were thoroughly consistent with the individual selections. Musical values were never sacrificed for the theatrical, but when clarity and brilliance were in order, they were present in abundance.

The full house which gave Mr. Courboin a hearty demonstration showed that the organ recital is not altogether a curiosity with the public.

—TYLER TURNER



## G. CRISS SIMPSON

UNIVERSITY OF KANSAS

†Widor—Allegro (6th)  
 Dallier—Stella Matutina  
 Bach—Vivace, Sonata 2  
 Cellier—Le Vallon Calme  
 Bach—Prelude Ef  
 Simpson—Love Song  
 Dupre—Prelude and Fugue Gm

## CARL SCHOMAN

COMMUNITY CHURCH—N. CANTON, O.

Sibelius—Finlandia  
 Drdla—Souvenir  
 Korsakov—Bumble Bee  
 Dethier—Brook  
 Cooke—Sea Gardens  
 Elgar—Pomp and Circumstance  
 Sheldon—Caprice  
 Mascagni—Intermezzo  
 Tchaikowsky—Marche Slav

The program was confined to popular works, and Mr. Schoman used a soprano and cellist in supplementary numbers.

## GUY FILKINS

CENTRAL M. E.—DETROIT, MICH.

†Beethoven—Adagio (Moonlight)  
 Dvorak—Humoresque  
 Schubert—Ave Maria  
 Russell—Bells of St. Anne  
 Rachmaninoff—Serenade  
 Handel—Largo  
 "The Song of the Day"  
 Palmgren—May Night  
 Kreisler—Old Refrain  
 Sibelius—Finlandia

Gloryn Eichkern gave the recital March 9 and Esther Peters played March 30, concluding the weekly series inaugurated by Mr. Filkins on "the first four-manual organ to be installed in Detroit."

## C. HAROLD EINECKE

PARK CHURCH—GRAND RAPIDS, MICH.

†Diggle—Choral Symphonique  
 Fletcher—Fountain Reverie  
 Schminke—March of Toys  
 Russell—Basket Weaver  
 Weaver—Squirrel  
 Vierne—Carillon  
 Nevin—Rosary  
 Boellmann—Toccata (Gothic Suite)

†Sabin—Bouree D  
 Karg-Elert—Clair de Lune  
 Bach—Liebster Jesu  
 Stoughton—Chinese Garden  
 Londonderry Air  
 Boccherini—Minuet  
 Favorite hymntune  
 Bonnet—Rhapsody Catalane

## LYNNWOOD FARNAM

†CALVARY PRESB.—SAN FRANCISCO

Tournemire—Paraphrase-Carillon  
 Couperin—Soeur Monique  
 Sowerby—Carillon  
 Bach—Chorale and 8 Variations  
 Bach—In Dulci Jubilo  
 Franck—Quasi Lento and Adagio, Op. 16  
 Widor—Scherzo (8th)  
 Wood—Nunc Dimittis  
 Baumgartner—Divertissement (ms.)  
 Vierne—Westminster Chimes  
 BUSHNELL HALL—HARTFORD, CONN.  
 †Schumann—Sketch C  
 Bach—Allegro, Son. 5  
 Wood—Nunc Dimittis  
 Webbe—Queen of Feasts  
 Baumgartner—Divertissement  
 Sowerby—Carillon  
 Handle—Concerto 5, two mvts.  
 Widor—Toccata (5th)

## CLARENCE MADER

IMMANUEL PRESB.—LOS ANGELES

Boely—Fantasia and Fugue Bf  
 Bullis—Novellette  
 Gabrieli—Canzona  
 Yon—Echo  
 Karg-Elert—Expanding Water Circles

## Jepson—Cortege

Russell—Song of Basket Weaver

## \*HUGH McAMIS

MUTUAL AUDITORIUM—NEWARK, N. J.

Krebs—Prelude and Fugue C  
 Widor—Andante Cantabile. Finale (4th)  
 de Falla—Pantomime  
 Franck—Piece Heroique  
 McAmis—Scherzo, Dreams.  
 Bonnet—Rhapsodie Catalane

## \*ESTHER PETERS

CENTRAL M. E.—DETROIT

Borowski—First Sonata  
 Bonnet—Romance Sans Paroles  
 Baldwin—Burlesca a Melodia  
 Tchaikowsky—Andante (6th)  
 Stoughton—Within a Chinese Garden

## \*†E. ARNE HOVDSEVEN

BARE MEMORIAL—ROARING SPRING, PA.

Dedicating 3-43 Moller

Bach—Toccata C  
 Adeste Fideles  
 Handel—Hallelujah Chorus  
 Karg-Elert—Legend of Mountain  
 Grieg—March of Gnomes  
 Grieg—To Spring. Papillions.  
 Mendelssohn—Scherzo Em  
 MacDowell—Water Lily  
 Mulet—Rock Toccata  
 Ditson—Swing Low  
 Callaerts—Intermezzo Bfm  
 Londonderry Air  
 Elgar—Pomp and Circumstance  
 Rachmaninoff—Prelude Csm  
 Liszt—Liebestraum  
 Widor—Toccata (5th)  
 A request number

## EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL—CLEVELAND

Neuhoff—Phantasia Sonata  
 Reubke—Fugue (94th Psalm)  
 Clokey:

Woodland Idyll  
 Dripping Spring  
 Pipes of Pan  
 Bartlett—Toccata E  
 Bairstow—Evening Song  
 Wagner—Ride of Valkyries  
 DARTMOUTH COLLEGE

Elgar—Allegro Maesto  
 Dethier—Scherzo  
 Lemare—Toccata di Concerto  
 Guiraud—Kraft—Melodrama  
 Wagner—Tannhauser Overture

## OTTO T. HIRSCHLER

IMMANUEL PRESB.—LOS ANGELES

Mulet—Thou Art the Rock  
 Handel—Gavotte Bf  
 Bartlett—Suite  
 Nevin—Will o' the Wisp  
 Jenkins—Night

Saint-Saens—Marche Heroique  
 HARRY B. JEPSON

YALE UNIV.—NEW HAVEN, CONN.

†Bach—Toccata and Fugue Dm  
 Saint-Saens—Prelude, Deluge  
 Dupre—Suite Breton (2 Mvts.)  
 Vierne—Fifth (Mvts. 2, 3, 4, 5)

†Widor—Sixth  
 Milford—Two Sea Preludes  
 Jepson—Papillons Noir  
 Bach—Two Chorale Preludes  
 Jongen—Menuet  
 Sowerby—Comes Autumn Time

†Vierne—Second (3 Mvts.)  
 Howells—Psalm-Prelude  
 Jepson—Prelude Gm (Son. 1)  
 Widor—Meditation (First)  
 Gigout—Grand Choeur Dialogue

## PAUL E. GROSH

FIRST PRESB.—GROVE CITY, PA.

Schminke—Marche Russe  
 Samazeuilh—Prelude  
 Wagner—Prelude, Lohengrin  
 Bonnet—Romance sans Paroles

Stoughton—Dreams  
 Mehner—Evening Prayer  
 Fletcher—Festival Toccata

## WARREN D. ALLEN

IMMANUEL PRESB.—LOS ANGELES

Karg-Elert—Kyrie Eleison  
 Bingham—Harmonies of Florence  
 Florentine Chimes  
 Primavera  
 Twilight at Fiesole  
 March of Medici  
 Bach—Concerto C  
 Moussorgsky—From an Exhibition  
 Promenade  
 Catacombs  
 Old Castle  
 Tuileries  
 Bydlo

Sam. Goldenberg and Schmuyle  
 Great Gate of Kieff

## DONALD S. BARROWS

ST. MARY'S—FAIRPORT, N. Y.

Rochester Dedication

Day—Rex Glorise  
 Guilman—Pastorale  
 Boellmann—Gothic Suite  
 D'Evry—Canzone della Sera  
 Wely—Hymn of Nuns  
 Mendelssohn—March of Priests  
 Mr. Barrows is president of the Rochester Organ Co., builders of the organ.

## PAUL S. CHANCE

FIRST M. E.—BELLEFONTAINE, OHIO

Guilman—Grand Choeur  
 Russell—Bells of St. Anne's  
 Dvorak—Largo

FIRST PRESB.—CEDARVILLE, OHIO

Wely—Offertory Ef  
 Hollins—Spring Song  
 Wolstenholme—Answer  
 Federlein—Scherzo  
 Macfarlane—Evening Bells  
 Sturges—Caprice

## GORDON BALCH NEVIN

BUSHNELL MEMORIAL—HARTFORD, CONN.

WTIC Broadcast Program

Nevin—By the Lake  
 Arensky—Cuckoo  
 Dett—Deserted Cabin. Mammy.  
 Nevin—I' Arlequin  
 Foster—A Dream-Mood  
 Rachmaninoff—Prelude Gm  
 Liszt—Liebestraum (No. 3)  
 A familiar hymntune

This was a Nevin Program, in which each week was either the composition or the transcription of Mr. Nevin. The program was arranged and registered exclusively for broadcasting, though there was an audience of about 500 in the auditorium; Mr. Nevin says, "The registration was done for radio, and not for those present. I still feel, as I have in former radio work, that it is nearly impossible to reconcile registration for a present and a radio audience; the two demand separate technics."

## DR. GEORGE HENRY DAY

CHRIST CHURCH—ROCHESTER, N. Y.

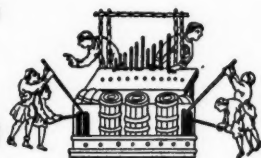
From a Series of Lenten Recitals

Franck—Piece Heroique  
 Barnes—Toccata Gregorian  
 Grieg—Notturmo  
 Schubert—Ave Marie. Marche Militaire.  
 Massent—Elegie  
 Mulet—Carillon Sortie  
 Sibelius—Finlandia

Dr. Day in his five programs, quoted from above, presented four young instrumentalists, girls from his St. Cecilia Choir, with his 10-year old daughter Gloria in a trumpet solo, and her 12-year old sister Dorothea in a clarinet solo; both daughters assisted the other two girls in an ensemble of organ, violin, flute, clarinet, and trumpet.

# Notes &

# Reviews



## Editorial Reflections

### On the Ups

**F**OR SOME reason or other organ recitals seem to flourish. One of the most astonishing performances of the current season is the record of Mr. C. Harold Einecke in his new position at the Park Congregational Church of Grand Rapids. Mr. Einecke thought the best time for his recitals would be from five to six o'clock on Wednesday evenings. His first audience was 104. His sixth audience was 654. The growth between was gradual and continuous. Now what are we going to do about that?

Mr. Einecke's programs will be found in other columns. There is nothing unusual about them, not very unusual. They give Bach. They give also the Musical Snuff Box. They do not give anything much beyond these two limits. He has a new organ to work on, and there are Harp and Chimes. The programs carry fairly good-sized program notes. The intention is announced "to create a quiet hour of rest." We cannot find anything else to tell about the series. And these points have marked many a recital series that has not had the unusual success Mr. Einecke has had. Could his record be duplicated somewhere else?

Mr. Zeuch in Boston has been maintaining audiences of 500 for some years. His programs too are given in our program column. We cannot find anything radically different to point to as being responsible for the audiences. There is this feature common to both series: a mixture of Bach and the Musical Snuff Box. The finest of technical literature is presented on the same program with the finest of little entertaining pieces. That of course is enlightening, but we have all seen the necessity for it. Mr.

Zeuch is an old-timer in his community; Mr. Einecke is a newcomer. So it can't be that.

Maybe we are on the brink of a new era for the organist? Wouldn't it be fine if we were? We are a school of hard-working, earnest professionals. We play the organ because we like it, not because we make much money at it. But we have always been doing that. I wonder if there is any organist among us who has been able this year to give a series of recitals on an old organ, an organ built twenty years ago, and make a success of it.

A most enlightening experience is to listen to an orchestra. If we analyze the tone-colors of an orchestra we find strings predominating. There never has been true string-tone from an organ, not from one I have ever heard. But we do have pretty good imitations of the wood-wind and brass. And we have other colors that for richness match the beauty of orchestral ensemble. There isn't anything in the orchestra as drab as the Diapason and the Bourdon. It's all string and reed. To be sure, flutes are present, but only for what would correspond in the organ to 4' and 2' effects, and then only the extreme minimum of flutes compared to strings and reeds. In addition, every single instrument in the orchestra can play pianissimo or fortissimo. We also have in the orchestra the vibrato, always present in the strings, and a vitality in every other instrument due to its individual, breath-blown character.

It will not do us any damage to ponder these things long and seriously.

The trend in American organ building is distinctly toward more Celestes, more strings in general, more wood-wind, complete expression, and, most valuable of all, the

coloring by individual ranks of Quints, Tierces, etc. etc. There are very few organists who now think or have ever thought that the organ ought to be very much inferior to the orchestra, from the standpoint of dollar for dollar cost. And there probably never was an organist who thought the organ inferior to the piano or any other single instrument.

What does the present trend mean and where are we going? Certainly we are on our way, and going faster than we have gone in any preceding year.

It might be helpful to again ponder conditions in other manufacturing realms. In the automobile world every important factory maintains expert drivers and experimenters who are putting the cars through the most exhausting practical tests of driving. The manufacturing is carried to its highest perfection, and then the driver takes the product and does his utmost to rip it to pieces, smash it completely if possible. The airplane industry does the same thing.

It is only in recent years that the organ builders have devised machinery for putting their action parts to severe tests, and only a few factories have done even that. So far as we know there is not the slightest intention to use the modern electric tone-recording devices to analyze richness of ensemble or solo register and compare the results with that grandest of all tones, the orchestra. We all know that our imagination is about nine-tenths of our ultimate opinion on organ tone; the modern recording instruments would take the imagination out of it and tell facts.

A clever salesman proposed to his factory some years ago that they buy the complete time and services of the most outstanding organist of our day and assign to him the simple task of finding every possible fault he could with every detail of their tone and action. I thought then and I still think that this would be the most profitable step any organ builder

could take. It would cost him dearly for the first ten years, but if he had money to finance it, he would set such a pace in organ building that competition would be out of it for him; he would get contracts because purchasers would have to have his product at any price and at any delivery date. Wouldn't that be grand?

The firms that are doing the best work are they who have the most critical players to build for, players who are a profound nuisance to the factory but who none the less are by their criticism and dissatisfaction bringing the resultant product up to highest perfection. At present the factories that thus produce perfect masterpieces also produce the opposite. It must be so by the nature of the case, for the average purchaser won't pay for super-excellence, and, usually, won't recognize it even if we hand it to him on a silver platter, decorated with ribbon and adequately labelled. It is the same with organ players; for the most part the man who one day plays with supreme artistry is likely the next day to play indifferently.

We all have our ups and downs but for the most part we are, in these early months of 1930, decidedly on the ups. So may it ever be.

#### —YOU DO IT TOO—

Judson Waldo Mather, Mus. Bac., famous recitalist and teacher of Spokane, Wash., has formed the habit of taking advantage of T.A.O.'s special subscription rate for pupils, and has, as a gift to his pupils, placed the entire class on the subscription list. Mr. Mather writes: "The increased interest in organ matters thereby secured has helped me materially in my work. Tell some of the other teachers about this and they will bless both of us for the suggestion."

The reason T.A.O. has made the special rate for organ students is precisely defined by Mr. Mather. Nothing can be worse than a narrow mind; and nothing broadens a mind as much as acquaintance with the ideas and work of other minds in similar realms of activity. And in accomplishing that, there is no agency in the world as potent as a magazine.

#### —ONE FOR MAGAZINES—

"A man who reads the New York Times every morning for four years and follows up the leads of news, editorial comment, and fea-

ture subjects, will secure a genuine education . . . and a comprehension of world affairs and peoples," said Dr. Joseph Collins in an address before the New York Library Association at Lake Placid Club.

And an organist who reads T.A.O. every month will be kept constantly in touch with what the

whole organ profession is thinking and doing and trying to do. An education is fine and necessary; it is completely out of date ten years after graduation, for progress refuses to stop. Only a magazine can keep any professional constantly up to date, constantly in possession of all the ideas and ideals that make for true progress.

## France Tries a Modern Organ

Cavaillé-Coll Factory builds its first Organ Incorporating Features long used by American Builders

By FREDERICK C. MAYER

**M**ARCEL DUPRE'S recital on March 5th dedicating the Cavaillé-Coll organ in the Salle Pleyel, Paris, was a personal triumph for him. Also the first modern organ in Paris was a complete success. There were no ciphers nor any trouble of any kind; the action was very quick and responsive, as was also the speech of the pipes. The 32' Bombarde is on 7" wind. The pedal clavier is 32-note, and the manual chests are 61-note. The only borrowing in the organ is in the Pedal, where the six registers are supplemented by twelve borrowed stops. The photograph of the console shows an unusually liberal supply of toe-touches and crescendo shoes.

There are 14 registers on the Grand, 12 on the Positif, 14 on the Recit, and 10 on the Solo; Positif, Recit, and Solo are separately enclosed. The organ has 68 stops and 4800 pipes. Each of the five divisions has eight adjustable combination pistons and there are ten for the full organ; all are adjustable from the bench, but of the Dual type, not affecting the stops. The

stops are reversible luminous pistons; one touch and the stops are on and discs lighted, another touch and they are off and dark.

The pedal clavier is slightly concave, with deep curve of the sharp fronts; but it is straight. This is considered standard in France, for they will not have a radiation pedal clavier. I consider them somewhat justified in this, for our American claviers are rather extreme. The new Moller Organ built for me recently in South Orange has a pedal clavier that radiates less than usual. Of course I do not like the straight pedal clavier.

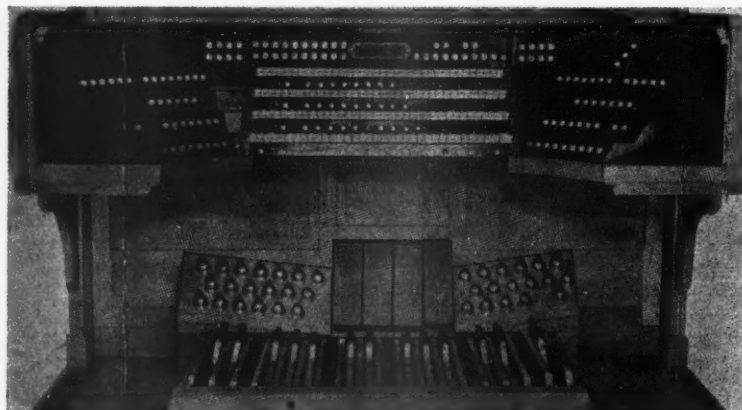
It is an ugly hall, but has fine acoustics. The organ is badly located, mostly above the stage, with

#### MARCEL DUPRE

LA SALLE PLEYEL—PARIS, FRANCE

Dedicating 4-68-4800 Cavaillé-Coll

Bach—Prelude and Fugue Am  
Bach—Christians Rejoice  
Clerambault—Dialogue  
Daquin—Coucou  
Mozart—Fugue Cm (tr. Dupre)  
Franck—Pastorale  
Widor—Variations (5th)  
Dupre—Second "symphony"  
Dupre—Prelude and Fugue Gm  
Improvisation  
Four encores



PLEYEL HALL, PARIS

The console of the first modern type of organ built in France, by the Cavaillé-Coll factory, opened in recital March 5, 1930, by Marcel Dupre.



openings in the ceiling, only 5' wide, sloping up about 3', full width of the stage, but low down at the rear. Of course the tone cannot get out to the audience. Dupre fought this vigorously, but to no avail. The hall was packed, as was also the stage; it seats about 3000.

As a typical example of French voicing, the organ is good, but its effect, due to location, is far from

the thrill of the organs in St. Sulpice, Notre Dame, the Trocadero, and St. Ouen in Rouen.

Dupre played magnificently and I had the feeling that no one ever before played such difficult music with such absolute ease. I never heard such charming scherzo effects from any organ or from any player. His eternal, never failing modesty completes the perfect artist.

I have been living in the Villa Guilman on Rue Guilman, where Guilman lived, and have been working hard under Dupre's guidance. The studio is on the lower floor, where the high windows are to be seen; Guilman's brother, a painter, had the top floor. Dupre lives only a hundred yards away and has Guilman's old organ in his studio. The atmosphere is perfect for serious work. We can rent a two-manual harmonium with electric motor for about twelve dollars a month; mine

had a 16' and 8' stop on the pedals and one stop each on the Great and Swell. Technic can be thoroughly worked out on such a modest instrument.

There are six symphony concerts scheduled for next Sunday afternoon—a convincing answer as to whether the French love good music. Dupre is playing three times with orchestra and one recital in a period of nine days. He works tremendously hard; I do not see how he stands it. He frequently has to appear in public with no opportunity of practising his numbers, but no one ever detects the difference. He is my idea of a super-man.

(The program gives further particulars about the organ. There is a Register Crescendo, and besides the 50 thumb-pistons there are 36 toe-touches, as the photograph shows. There are Piston Couplers, enabling the player to couple the action of the Pedal pistons so that Pedal combinations come on with the manual pistons. Action is electro-pneumatic, and phosphor-bronze contacts prevail, as in earlier American practise. The console is movable, and the crescendo motors have sixteen stations. "The combinations are adjustable by remote control: this is accomplished for the first time in Europe." American readers conversant with conditions in France will realize that this organ marks quite a new era in French organ building. Undoubtedly the American concert tours of such distinguished Frenchmen as Bonnet, Dupre, and Vierne are largely responsible for the adoption of something approaching American efficiency in organ control.)

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## Organ Lessons for Beginners

### Practical Points in the Elementary Details of the Fine Art of Organ Playing

By Prof. PAUL E. GROSH, Mus. Bac.

GEORGE W. ANDREWS'

ARIA

(J. Fischer & Bro.)

AN AMERICAN composer who has produced many organists in his nearly fifty years of teaching at Oberlin College is Dr. G. W. Andrews, one of the founders of the A.G.O. His ARIA is one of his most popular numbers which never fails to elicit commendation. There is plenty of room for color, especially in the use of the main theme which haunts the mind of the layman.

The Composer's registration is here quite complete. I can only suggest other combinations which I have found worth while. The opening melody is good with strings and flute accompaniment. The repetition is then good with the reverse arrangement. The third phrase (m. 9-12) is good with the manuals coupled, returning with the first combination at the end of the 12th m. The last four measures of the first page illustrate a fine point in the art of playing often overlooked. That is the repetition of an idea or phrase. Of what use is it to play it the same both times? Usually the repetition should be played softer, perhaps on another manual, and a bit slower for emphasis or contrast.

NOTE: The compositions Prof. Grosh has selected for treatment are of such musical appeal and musicianly merit that we recommend them without hesitation to each reader; they will be found of constant use in either church or concert, and Prof. Grosh's suggestions will be invaluable if a copy of each piece is in the hands of the reader. We further suggest taking the music and the articles to the console and trying out each suggestion.—THE EDITOR.

A slight hesitation is often valuable, thus bringing it to the hearer's attention.

The beginning of the next page will be served similarly and will sound well on a soft reed with both hands. The end of the second line is good with soft strings, ppp. The Echo is good here with both hands. The idea beginning in the last measure of this page is good with a Clarinet. I find m. 5-6 on last page better with strings. The next phrase I would couple with Sw-Gt., and make the climax in the following one with almost full organ—necessary to relieve too much pp.

The long held octave A in the third line should give only the suggestion of being there. It is good on the Echo. The next phrase is good with strings alone in a very soft shimmering effect (Echo). The final four measures are good with right hand playing soft strings accompanied by soft flutes.

These numbers are equally good for church or concert, prelude or offertory.

In climaxes an accent often overlooked but very valuable is that made by making a slight break or hesitation before the note or chord to be accented. This is of special value on a small organ when everything is on and one needs just a bit more. It is the kind necessary when the congregation lags during the

singing of a hymn, although here you may anticipate the beat.

Counter melodies or bits of melody are not to be missed. They may frequently be brought out on a different stop on another keyboard or even on the upper pedals, although you are using the lower pedals at the same time. If you have three manuals you may of course play two with one hand in such a case. Sometimes one does not need any pedal, as in MacDowell's TO A WILD ROSE—piano copy. Here however you will need your pedals in normal pitch with only the Sw.—Ped. coupler. You can then play the notes you cannot reach or connect well on the manuals with the pedals. E.g. in the next to last line in last four measures, it is necessary to play the bass A and E with the pedals in order to give the left hand freedom in bringing out the counter melody on the other manual. You will find plenty of similar fine points in your music if you watch for them and take the trouble to work them out. Here lies the difference between the progressive and the indifferent organist.

—DR. FREDERIC T. EGNER—  
of Welland Avenue United Church, St. Catharines, Ontario, gave Handel's "Judas Maccabaeus," April 3, with a chorus of 50 voices and six soloists. Dr. Egner's complete list of oratorio performances in his present position is:  
Handel's "Messiah," three times  
Gaul's "Holy City," twice  
Gaul's "Ruth," twice  
Cowan's "Rose Maiden"  
Haydn's "Creation"  
Stainer's "Crucifixion"  
Handel's "Judas Maccabaeus"  
HAROLD SCHWAB of Boston gave a recital in Phillips Academy March 12 and in Cushing Academy March 16.

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## Calendar

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### JUNE BIRTHDAYS

- 1—Latham True, Portland, Me.
- 2—Edward Elgar, Broadheath, Eng., 1857.
- 6—John Stainer, London, Eng., 1840.
- 8—Schumann, Zwickau, Ger., 1810.
- 8—Harry Rowe Shelley, New Haven, Conn.
- 14—Charles Raymond Cronham, Jersey City, N. J.
- 15—Grieg, Bergen, Norway, 1843.
- 16—George Waring Stebbins, Albion, N. Y.
- 17—Gounod, Paris, 1818.
- 24—W. J. Marsh, Liverpool, Eng.
- 24—Sumner Salter, Burlington, Ia.
- 26—Camille Zeckwer, Philadelphia, Pa., 1875.
- 28—Oley Speaks, Winchester, Ohio.

### OTHER EVENTS

- 3—Jules Reubke died, 1858.
- 7—Eduardo Marzo died, New York, 1929.

- 14—Flag Day (Flag adopted, 1777).
- 21—Rimsky-Korsakov died, 1908.
- 21—First day of Summer.

### —CASSIDY PUPILS—

Mrs. J. H. Cassidy, head of the organ department of Southern Methodist University, Dallas, Texas, presented two of her pupils in recital on the Hillgreen-Lane in McFarlin Auditorium, Charles M. Kiker on April 4, in a program of Bach, Bossi, Widor, Lacey, and Vierné; and Evelyn Foreman on April 5, in a program of Bach (Concerto in G), Karg-Elert, Franck, and Sowerby (Autumn Toccata).

### —ARTHUR H. TURNER—

The 8th season of the Springfield Symphony, Springfield, Mass., under the baton of Arthur H. Turner, municipal organist of Springfield, closed with a brilliant concert in which the St. Cecilia Choir of women's voices and the MacDowell Choir of men's voices participated, in a program of Wagner, Arthur Foote (Suite for String Orchestra), Rimsky-Korsakov, Kreisler, and Borodin. The Springfield Rotary Club made Mr. Turner an honorary member and in their citation referred to his notable career in

music, as "organist, choirmaster, chorus leader, orchestra director, and teacher of music," saying "it is impossible to estimate the inspiration and opportunities for advancement which you have given to young people with musical talents and the aspiration to use them."

### —CHARLES A. GARRATT—

The 11th in a series of 12 recitals on the organ in the Mann Mortuary Chapel, Knoxville, Tenn., was played March 23 by Prof. Charles A. Garratt, an English organist who was acquainted with many of the most prominent organists of Windsor, and who played a private recital in Milwaukee for Princess Louise and Prince Leopold on their visit to America. Prof. Garratt played a popular program and included his own March Triumphant, Fantasia, and Improvisation.

### —WHITE PLAINS, N. Y.—

The 4-129 Aeolian donated by Eugene Meyer to the new Westchester County Center is now being installed; the Center is to be dedicated in a music festival beginning May 22nd. Palmer Christian has been engaged to play the Delamarter Concerto, Albert Stoessel conducting.

### —NEW ORLEANS—

An audience of 3000 at 50c admission greeted the first concert of the Choral Society, a body of 335 singers under the direction of five associated conductors. The first concert presented 14 compositions, groups by mixed chorus, unaccompanied chorus, men's chorus, and women's chorus, with each of the five conductors directing some of the numbers. The future policy of the Society will assign an entire program to each conductor. The following are the five conductors, in alphabetical order:

M. G. Beckwith, Baptist Bible Institute;

Ferdinand Dunkley, organist, and formerly director of the New Orleans Choral-Symphony Society and the Philharmonic Orchestra;

Ernest Gargano, of 'Le Petit Opera Louisianais;

Dr. Ernest Schuyten, director of the New Orleans Conservatory;

Ernest O. Sellers, Baptist Bible Institute.

Le Petit Opera gave a performance of "Manon" using local talent exclusively—a great opportunity for all the choristers of the City.

## Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.



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Teachers themselves are invited to take advantage of this for their pupils, sending subscriptions direct; if the teacher fails to do this for the student, the student may do it for himself, giving with his remittance the name and address of his teacher.

ing with his remittance the name and address of his teacher.



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All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you than become a cooperating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

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## PALMER CHRISTIAN

## RECITAL ENGAGEMENTS

March 30, Bushnell Memorial Hall, Hartford, Conn., 4-112 Austin.

April 6, Church of the Heavenly Rest, New York City, 4m Austin.

April 12, Wilson College, Chambersburg, Pa.

April 27, Alabama College, Montevallo, Ala., dedicating 4m Skinner.

April 29, Park Congregational, Grand Rapids, Mich., 4m Skinner.

May 22, Westchester County Center, White Plains, N. Y., 4m Aeolian, playing the Delamarter Concerto with orchestra directed by Albert Stoessel.

During the N.A.O. Convention in Los Angeles Mr. Christian will play a recital, which, we believe, is the only recital on the program, the other events being mixed programs by two or more players.

## —PAUL S. CHANCE—

Among the special events of Covenant Presbyterian, Springfield, Ohio, where Mr. Chance is organist, was an evening service when 17 local choirs of about 500 singers sang two anthems and a response, with organ solos by Mr. Chance. The choirs sang Schuetky's "Send forth Thy Spirit" and Bortnyansky's "Lo a Voice to Heaven." Mr. Chance gave a recital the week previous, and March 7 and 16 Mr. Chance and the choir gave musicales in the First M. E. of Bellefontaine and the First Presbyterian of Cedarville.

## —MISSOURI A.G.O.—

March 24, 50 members and guests met at 6:30 for dinner at the Glen Echo Country Club, were entertained by John Halk and Verner Henshie in violin-piano numbers, and then heard the guest of honor, Eugene Goossens, in a comprehensive History of Modern Composers. Mr. Goossens is guest conductor of the St. Louis Symphony.

Mrs. Florence Levering Wegener gave a recital March 18 in Cote Brillante Presbyterian, and March 30 Alfred L. Booth, dean of the Chapter and organist of Webster Grove Presbyterian, gave a service and recital under Guild auspices, with the assistance of his senior and junior choirs. The seniors sang Sibelius' "Lord We Pray in Mercy Hear Us," the juniors sang Shelley's "Forward be Our Watchword," and the two joined antiphonally in Mr. Booth's arrangement of Stebbins' "Savior Breathe an Evening Blessing."

## Henry F. Seibert

*"Performance  
was  
all  
that  
could  
be  
desired."*

—THE AMERICAN ORGANIST,  
April, 1930.



MR. STANLEY R. AVERY

of St. Mark's, Minneapolis, Minn., where he plays a 4-63 Welte built in 1928 and directs three choirs totalling 120 voices. Mr. Avery was born Dec. 14, 1879, in Yonkers, N. Y., and studied music with Edward MacDowell at Columbia University, Charles Heinroth, Will C. Macfarlane, and G. Edward Stubbs, with supplementary studies under Henri Libert and Widor in Paris. He won First Honorable Mention in composition at Fontainebleau in 1921. His mother was a pianist and his father played the flute, both as amateurs; he was married in 1913 and has three children. He has been with St. Mark's since 1910. Four organ compositions, Scherzo, Festoso, Nocturne, and Symphonic Prelude have been published, and more than a dozen songs, five piano pieces, four choruses, sixteen anthems, and three operettas with librettos by the Composer.

LESLIE G. MOYLES, who has been acting as T.A.O. Representative in Los Angeles during the illness of Mr. George Turner, left early in April for St. Johnsbury, Vt., for a several months' visit.

## —T. CARL WHITMER—

An American composer whose works increasingly demand attention is T. Carl Whitmer of Pittsburgh, who with Mrs. Whitmer, an artist, spends the summer at Dramamont, along the Hudson River, in association with a limited number of pupils of special talent in composition and painting. It is planned to produce at Dramamont Mr. Whitmer's "greatest works, The Spiritual Music Dramas."

March 18th in Pittsburgh the Dramamont Singers gave a concert in which seven of Mr. Whitmer's compositions were used. The complete list of published compositions includes 25 songs, five organ pieces, eight anthems, and many works in both small and the larger forms for orchestra and unusual combinations of orchestral instruments.

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By LESLIE G. MOYLES  
Substituting for Mr. Turner

The First Baptist Choir, Alexander Stewart, director, and Mabel Adsit, organist, gave a vesper program at the University of Redlands March 2, motoring directly after to Pomona where they gave a similar program at the First Baptist in the evening. During the annual spring festival, the Gardena Union High School featured this choir in a concert May 1.

University of California (Berkeley and Los Angeles) recently received \$100,000 from the family of the late Jacob and Rosa Stern, from which the first ten years' interest goes to Ernest Bloch, enabling him to pursue his work at composition unhampered by financial worry, after which the income will be applied to a chair of music and to music scholarships.

Occidental College Men's Glee Club enjoyed a week's tour of Central California March 2-8, with Professor Walter E. Hartley directing and in charge. The Club appeared before High Schools and Rotary Clubs, and was everywhere warmly received. Mr. Hartley is organist at First Methodist, Pasadena.

The Los Angeles Oratorio Society, John Smallman, conductor, together with twenty soloists, presented Bach's "Mass in B Minor," April 5, at the Shrine Auditorium. The first part of the performance began at 5:30 ending at 7, followed by an hour and a half's intermission, during which dinner was served in the Shrine ballroom. Fifty members of the Philharmonic Orchestra assisted.

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Dr. H. J. Stewart, city organist of San Diego, has written a new Mass, based largely on the plain chant, and dedicated to Pope Pius XI, who has informed Dr. Stewart that he has accepted the dedication. The new work is published by J. Fischer & Bro., as are two other masses for mixed voices by the San Diego organist.

The resignation of Mrs. Leiland A. Irish from the chairmanship of the Hollywood Bowl Association, is the source of keen regret, in that she has so faithfully and unselfishly served in that capacity without remuneration since 1926. The selection of her successor, as yet undetermined, is a matter of public interest, since about 150,000 people annually attend the Bowl's summer season's concerts.

The choir of St. John's Church, under the direction of Dr. Roland Diggle, organist, gave Fletcher's cantata, "The Passion of Christ," March 23.

The German Opera Company's appearance at the Shrine Auditorium during the week of March 10 in its presentation of Wagnerian Opera was enjoyed by large and appreciative audiences at all performances, proving the popularity of Wagner as compared with most of his successors.

The Bach Cantata Club, Hal D. Crain, founder and conductor, gave a splendid

concert at the First Unitarian, March 31, assisted by Richard Keys Biggs, organist, and Mme. Gerdes and Joseph J. Gilbert, flutist, the two latter playing Bach's Sonata for flute and piano.

It is interesting to note that the summer school of the Austro-American Conservatory at Mondsee in the Austrian Alps, was founded by Katherine B. Peeples of the piano department of the University of Redlands, together with Hans Jullig of Vienna. The Conservatory is under the patronage of the Austrian government, and the two ambassadors, America to Austria and Austria to America, are among the honorary patrons.

What proved to be one of the very finest programs in the history of the Los

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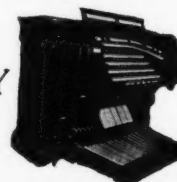
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Angeles Theater Organists' Club was given in the Paramount at midnight March 21, by two of the Publix organists, Milton Charles and Henri Monnet, and Gaylord Carter of the United Artists' Theater. Mr. Monnet opened the program, playing the selection from "The Vagabond King" by Friml, and Offertoire to St. Cecilia, No. 2, by Batiste. Mr. Charles played and sang in his most pleasing manner, and it was necessary for him to respond with encores. Mr. Carter played a selection of Victor Herbert numbers, Ilynsky's Orgies of the Spirits, and for encores Bach's Prelude

from the English Suite and a medley of Spanish numbers. It is safe to say that the organ presentations of these three organists at their respective theaters are the most popular units of the programs.

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#### —NEVIN—

Dr. George B. Nevin was guest of honor at a presentation of a men's chorus version of his cantata "The Crown of Life," sung in Oak Lane M. E., Philadelphia, Pa., Mrs. Winfield D. Pallatt, organist. Dr. Nevin was honor guest at a dinner in the Rittenhouse before the service and addressed the congregation after the performance of his cantata.

#### —ROARING SPRING, PA.—

Bare Memorial Church was dedicated in a series of elaborate programs from April 6 to 20 and with a handsome souvenir book of 48 pages. The new buildings are evidently largely the gift of the Bobb and Garver families as a memorial to their parents, D. M. and Sarah Eby Bare. The organ, a memorial to Ralph Daniel Bobb and Chester Alexander Bobb, young men cut off in the prime of life, is a 3-43 Moller with Echo, Harp, and Chimes; Miss Sarah Smaltz is organist. The dedicatory recital was played April 11 by Prof. E. Arne Hovdesven of Mercersburg Academy.

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#### —KILGEN CONTRACTS—

Mamaroneck, N. Y., First Scientist, 2-15 for the new church, contract by Alfred G. Kilgen of the New York office.

Alton, Ill., Cherry Street Baptist, 2-20 contracted by J. F. Kramer of the St. Louis office.

Hastings, Neb., German Congregational, 2-20, unified; Grille front.

Cedar Grove, N. J., Union Congregational, 2-19, all enclosed, grille front.

Prescott, Ark., First M. E., 2-27, partly unified, grille front; contract by Roy J. Abbott of the St. Louis office.

Chicago, Ill., Bethany Evangelical, 3-49 divided organ, with Harp and Chimes, grille case, contract by L. F. Butterfield of Chicago office. The stoplist is unusually attractive for an instrument of its size, affording utmost musical variety.

Rochester, N. Y., Concordia Lutheran, 4-52, contract by Alfred G. Kilgen of the New York office; the Church was represented by Arthur F. Nowack, organist and chairman of the committee. The pipes of the present organ are being sent to the factory for revoicing, etc., and the present case will be refinished in gold bronze and lacquered. The Great will be enclosed with the Choir and the entire organ made expressive; new chambers are being provided for the Choir and Solo divisions. There is a 6r Ripieno in the Pedal, carried down from the Great; Mr. Nowack's aim was to secure an organ primarily for the Lutheran service. There is no Harp; the Chimes are playable from Great and Solo. A build-up from pianissimo is possible on the Great, as well as on Swell and Choir, and there is a good supply of soft musical materials for accompaniment, etc.

#### —H. R. YARROLL—

The Mount Washington Presbyterian, St. Peter's Lutheran, and Reformed Church of Harlem, New York City, combined to form a choir of 60 voices, under the direction of Mr. Yarroll, with Miss Edna Wallace of the Mt. Washington at the console, on April 13 and 16 performances of Dubois' "Seven Last Words" in each of the three churches, with Hall Organs of 41 and 43 stops in the Presbyterian and Reformed churches. It is planned to continue the idea by having these three choirs thus combine in further musicales, each program to be given in each church by the combined choirs. Mr. Yarroll is representative of the Hall Organ Co. in New York City.

## Hugh McAmis

F.A.G.O.



RECITALS — INSTRUCTION

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DR. SIDNEY C. DURST'S Concert Piece Gm for orchestra and organ was given its first performance March 20 with the Cincinnati College Orchestra and Enid McClure (a pupil of Dr. Durst) at the organ.

RAYMOND C. ROBINSON, Mus. Bac., of the New England Conservatory, organist of King's Chapel, Boston, has been engaged by the Mass. Department of Education for a course of lessons on Harmony, by mail. The State offers 220 correspondence courses.

#### —OBERLIN NEWS—

During the Spring vacation, Dr. Andrews and Prof. Lothrop made a trip to Louisville, Greencastle, St. Louis, Minneapolis and Chicago, inspecting organs in these various towns. They also visited several organ factories, including Kimball, Kilgen and Pilcher.

Profs. Hall and Yeamans spent part of their Spring vacation at the Casavant Organ Factory at Ste. Hyacinthe and had the pleasure of trying many of their large instruments in Montreal and Toronto.

The month of March has been a rather busy one for Senior organ recitals. On March 10th, Miss Madelaine Emich gave her graduating program in Finney Memorial Chapel. She gave a difficult and well-varied program from the works of Bach, Franck, Widor, Karg-Elert, Wagner and Geo. W. Andrews.

On March 20th, Miss Beulah Lucile Stewart gave a Post-Graduate Organ Recital in Finney Chapel. Her program was devoted to the works of Bach, Franck, Martini and Reubke. Miss Stewart's rendition of the Reubke "Ninety-Fourth Psalm" deserves a special word of praise.

Miss Bernice M. Schowengerdt, one of this year's seniors in the Department of School Music, gave an organ recital in Finney Chapel on Wednesday afternoon, March 26th. Though organ is her minor study, Miss Schowengerdt's program compared favorably with a major recital as to difficulty and breadth. Her numbers were from Bach, Yon, Boëllmann, Pugno, Geo. W. Andrews and Vierne.

On April 1st, Mr. Kenneth Lea, one of the advanced organ students, gave a successful organ recital on the three manual Moller Organ at the High School in Sandusky, Ohio. He was assisted by Mr. Clarence Foster, Tenor.



### Boston

by  
S. HARRISON  
LOVEWELL  
Official  
Representative

For a long time we have been tempted to discuss the low state of music among the denominations. It does not seem wise to do so right now. Most of our sectarian churches spend liberal sums of money for music, but churchmanship and fine taste are seldom present. Another time, possibly, we can go at this subject and show by specific instances in well-known parishes how very poor the music actually is at present.

Sunday afternoons during Lent, the First Church was thronged by people to hear the great choir under the direction of Mr. Zeuch sing Brahms, Verdi, Rossini, Gounod and Wagner. These occasions have been notable and hardly equalled at other times in Boston. Even before the hour announced the doors had to be closed and the music was begun fifteen or twenty minutes ahead of time. Of the artistry others may write. With at least one the Rossini "Stabat Mater" was the greatest success because of its melodiousness, and it is likely that this opinion (not the correspondent's!) was that of the people. All unite in praise of the organ accompaniments, saying they were incomparable.

#### —NORTHWESTERN—

For the first time in many years, the A Cappella Choir of Northwestern University departed from its custom of singing only in and about Chicago, and during the first week in April took a three-day tour to Indiana. At the invitation of De Pauw University, the Choir sang at Greencastle to an audience that taxed the capacity of the new First Methodist. That an appreciation for the beauties of unaccompanied song had already been developed was attested by the commendable singing of a

group numbering twenty-two from De Pauw who sang for their guests at a dinner.

A second concert was given in Indianapolis, before that city's musically elite, at the Herron Art Institute. A midnight train brought the young singers back to Chicago in time for most of them to assume their Sunday labors in numerous choirs.

In view of the very favorable comment reflecting on Northwestern University, the choir may take a more extensive trip next season. Dean P. C. Lutkin conducts the group in their appearances, and the current excursion was managed by Clarence Hahn, of the School of Music.

Luther M. Noss, of the Senior Class, appeared in recital April 1, at St. Paul's Lutheran, Evanston. Previous to his coming to Northwestern University, Mr. Noss attended St. Olaf's College, and together with four other students at the latter institution he organized the St. Olaf's Quintet which travelled extensively for two years. Their success in recording for Victor led to their employment in Chicago as a chain radio feature. Mr. Noss accompanied the male quartet, and played organ solos.

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A student of Prof. A. Iver Coleman, Mr. Noss prepared a senior recital which included the Franck Choral in E, the Bach Prelude and Fugue in B minor, three tone poems by Karg-Elert; and the closing number was the first movement of the Widor Fifth.

Wade N. Stephens, graduate student of organ under Prof. Horace Whitehouse, was presented in recital April 10, at the First Congregational, Evanston. His program consisted of the Bach Fugue al a Gigue, a Fantasy by Saint-Saens, and the Widor "Gothic-symphony." Mr. Stephens during the first semester of this year substituted for Cyrus Daniels as instructor in theory at Lawrence College, Appleton, Wis.

A graduate thesis prepared by Bethuel Gross from replies to a survey made recently, has disclosed pronounced tendency on the part of most church music committeemen to select Neidlinger's "The Silent Sea" as their favorite anthem. Other facts that may be of some importance in analysing the situation of modern church music will be forthcoming as this survey is completed.

—D. S. Wheelwright

MARK ANDREWS "supported the soloists" in the RCA broadcasting April 17 of Stainer's "Crucifixion" with Lawrence Tibbett and Richard Crooks in the solos. Of course the presentation automatically went off of itself and didn't need any director, nor any rehearsals, nor any planning. At least so the RCA publicity man would have us believe.

### San Francisco

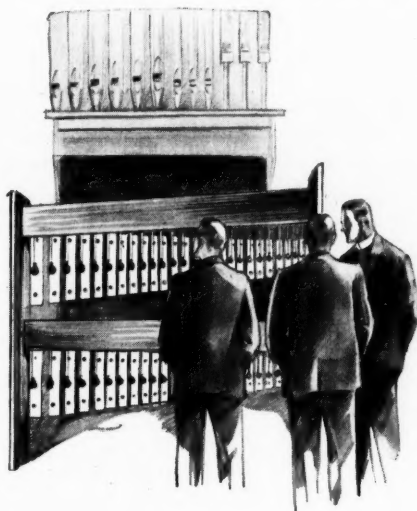
By WALTER B. KENNEDY  
Official Representative

The outstanding event of the past two months, and it has not yet stilled itself in the minds of those who attended, was the recital by Lynnwood Farnam at Calvary Presbyterian. Due to some reason not fully explained, but scanty advertising of the recital had been affected, and only a partially filled house greeted the distinguished organist. The lack of numbers was not apparent however, when, at the end of the recital, applause was per-

mitted, and the audience expressed its pent up emotions.

Two months previous we had listened to Marcel Dupre, at the same organ, and it was indeed a delight to hear our own Mr. Farnam, (we claim him as our own, even though he does live in New York) and note the contrasting effects produced by each master. A review of the program would be superfluous, since we have but a limited vocabulary of superlatives to employ in describing the work of such inspired genius. After the concert, the Northern California A. G. O. were hosts to Mr. Farnam, at a supper arranged at the Hotel Clift. Mabel Hill Redfield, dean, showed her ability as an executive in the manner in which she conducted the "party." The guest of honor was seated at a different table during each course, in order that all present might have opportunity of greeting him, and becoming personally acquainted.

Feb. 9, William W. Carruth, F.A.G.O., played a finely arranged and interesting program before the members of the Guild and their friends, at the First Presbyterian, Oakland. The church was well filled, and Mr. Carruth was at his best. This is the first of a series of recitals being presented by the local A. G. O., and was well received, as evidenced by



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the enthusiastic hand-clapping and other expressions of appreciation.

The Chapel of the Chimes, a beautiful Gothic Structure located on Piedmont Avenue, contains a very fine Oliver organ, upon which a series of recitals have been broadcast over KTAB, during the past six weeks. The following organists played: Raymond White, Church of Notre Dame, San Francisco; Virginie de Fremery, First Unitarian, Oakland; William W. Carruth, Fourth Scientist; Ethel Whytal, First Congregational, Oakland; and your humble correspondent, representing the First Presbyterian, Oakland. A similar series was given at San Jose, California, over KQW, in which we were invited to participate.

Sincere sympathy is expressed to the husband and other relatives of Mrs. Mabel W. Calfee, for many years organist of the First Presbyterian, Berkeley, whose death occurred suddenly, the latter part of March. The last general meeting of the Guild was held at the home of Mrs. Calfee, where a delightful program had been rendered on her studio organ. Her going is mourned by a large group of admiring friends.

Sympathy is also tendered Mr. Clarence Eddy, for several years a resident of San Francisco (1915 to 1919) over the loss of Mrs. Eddy, who recently passed away in Florida. Mrs. Eddy was formerly a resident of Oakland, a contralto of note, and soloist in the First Presbyterian, Oakland, at the time she and Mr. Eddy first met; he afterward became organist of the same church.

## New York

The Institute of Musical Art celebrated its 25th anniversary in a jubilee concert in Carnegie Hall April 1, with special honors for Dr. Frank Damrosch, founder.

James P. Dunn conducted his own Negro Overture at a concert given March 23 in Mecca Temple by the Manhattan Symphony, of which Henry Hadley is conductor.

March 29th Sousa led a band of 1500 in a music festival sponsored by the Evening Graphic. Special groups included a banjo ensemble of 150, an accordion ensemble of 100, the Goldman Band, and a junior orchestra. There was also a contest for a song, the winner earning a trip to Europe thereby.

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Mrs. Bruce S. Keator, organist of St. Andrew's M. E., was, on March 18th, again aboard ship and on her way to Constantinople, after stop-overs at Maderia, Algiers, Nice, Monte Carlo, Naples, Athens, etc.

Miss Jessica Harriet Newgeon, now completing the course in church music at Union Theological, New York City, was married in the Chapel there to William Emory Hawkes, of Anatolia College, Salonica, Greece, and, having received a life appointment as a missionary in Salonica, she will complete her course under Dr. Clarence Dickinson at the Seminary, secure the degree Master of Sacred Music being granted by the Seminary, and in August sail with her husband for Greece. Mr. Hawkes is a graduate of Hartford Seminary; Mrs. Hawkes is a Mus.Bac. of Yale University School of Music.

Hugh Porter of Heavenly Rest presented a recital by Palmer Christian April 6, followed by his own recital on the 13th. Dr. Clarence Dickinson has been giving his regular Friday Noon Hours of Music at the Brick Presbyterian. Willard Irving Nevins has been giving weekly Lenten Recitals at the Fourth Presbyterian. Lynnwood Farnam resumed his Bach-and-Forerunner series at the Holy Communion twice weekly through April. Prof. Samuel A. Baldwin has given his regular Wednesday and Sunday recitals at City College. Channing Lefebvre has been scoring unusual success with his noon-hour recitals in

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Old Trinity, where the Wall Street luncheon crowds of stock brokers and bond salesmen have been more than appreciative. There has been no excuse for an organ-hungry New Yorker to pine away and die.

Changes on the organ bench have been fairly interesting. Willard Irving Nevins deserts the Fourth Presbyterian for the very live West End Presbyterian. Percival Entwistle abandons the Church of the Strangers, with its new building. Edward Everett Hall changes from the

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Park Avenue M. E. to the Madison Avenue Baptist where a new hotel-and-church structure is to be erected. T. Scott Buhrman deserts what he calls "a magnificent organ in an expiring church" and gives up the Second Presbyterian (and the organ bench for all time) to devote his full time to editorial duties; Edwin Wilde is temporarily substituting in the church; it is probable that a friend of the minister will be put into the position later.

At the opposite extreme among New York City churches stands the new Riverside Church, to be opened in Octo-

ber, with the imperturbable Harold Vincent Milligan in full charge of the music then as he has been for the past decade or more with this famous "Rockefeller Church." As Mr. Milligan is reputed to have said, Dr. Harry Emerson Fosdick is a great preacher not only because he knows how to preach but also because he knows when not to preach, and the result is that there will be, according to present plans, one sermon-service each Sunday and one musical service. The new organ, by Hook & Hastings, will have about 150 registers, all Straight in the manuals, and there is to be a chorus of 60 paid voices through the music season, cut to 35 during the summer months. The music appropriation of this fine church, already passed, undoubtedly exceeds that of every other church in the Metropolis. Mr. Milligan will require two rehearsals a week, of course; good choir work on an extensive scale is impossible otherwise.

Chief among the Holy Week services in the Metropolis is the "St. Matthew Passion" of Bach, done every year under Dr. David McK. Williams in St. Bartholomew's.

Frederick M. Smith has retired from the Strand and is devoting all his time to his classes at the White Institute.

Mr. and Mrs. Jesse Crawford are still going strong—stronger than ever—at the two consoles in the Paramount. And Fred Feibel is still broadcasting his early morning programs as delightfully as ever from the Wurlitzer in the Paramount studio.

The N.A.O. is doing a splendid new thing in arranging that organists have the privilege of attending the rehearsals of famous conductors and organists. The two newest additions to the list were a rehearsal of the Holy Week music of the Paulist Choristers, by Father Finn on April 14th, and Albert Stoessel's rehearsal of the New York Oratorio Society April 24th.

May 1st Herbert Stavelly Sammond conducted the Spring Concert of the Morning Choral of Brooklyn, a women's choir that does excellent work under Mr. Sammond's baton.

The first happy thunder shower of the season came April 7 and knocked a 7' pinnacle off Old Trinity.

The 13th season of summer orchestral concerts paid for by the Guggenheims in the Stadium of the College of the City of New York opens July 7th and continues for eight weeks; Van Hoogstraten and Albert Coates will conduct.

April 11 the Bach Cantata Club and Juilliard Graduate School Orchestra presented, under Albert Stoessel's baton, 15 of the 19 numbers in Bach's "Art of Fugue," in the arrangement by Wolfgang Graeser. As Richard Aldrich says in the New York Times, "Mr. Graeser had the good idea of presenting its substance in a changing and contrasted instrumental garb that transforms the outline in which Bach left this great work into living reality." Bach summed up his idea on fugue in this "Art of Fugue," which was his last work; in reality death overtook him before he had quite finished it. Bach hardly intended the work to be treated in Graeser's manner and performed in public, but the concert proved tremendously interesting none the less.

April 16 the Metropolitan gave for the 85th time "Parsifal," with seats as high as \$15, and a \$12,000 net profit (from gross receipts of \$26,000) in a benefit performance. After a world-wide controversy, "Parsifal" was "a prize snatched from Bayreuth." It will be remembered that the attempt was made to prevent its performance anywhere in the world outside of Bayreuth, and that it was opened to the world through the New York performance at the Metropolitan Opera House in 1903.

"Desider" (Dezso?) D'Antalfy gave a recital April 19 in the Wanamaker store, in a program of Bach's C major Toccata, Bonnet's Matin Provencal, and seven of the recitalist's compositions.

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**MR. WALTER LINDSAY**  
of the Olney First Presbyterian, Philadelphia, Pa., whom T. A. O. readers will remember for the two highly interesting and informative articles in the 1929 Volume. Mr. Lindsay was born Dec. 3, 1870, in Philadelphia, and studied organ with various local teachers. Since leaving high school he has been connected with the optical business and was for some years editor of an optical house-organ. For 29 years he was organist of Zion P. E., followed by 8 years with Oak Lane Presbyterian, and going to the Olney Presbyterian in 1926, where he plays a 3-27 Odell, built in 1926. Mr. Lindsay is author of a privately-published book, *Port and Other Bins*, dealing with the summer-time escapades of himself and a group of friends.

—WANT A BOAT?—

According to a full-page advertisement in the April Motor Boating, the Aeolian Co. is now manufacturing 16', 20', and 26' motor boats, under the trade name, Aco Seaboats. The 26' Aco seats 12 and does 32 m.p.h.

—CINCINNATI—

The Conservatory's summer session begins June 20 and ends Aug. 1; C. Hugo Grimm heads the organ faculty, assisted by Hugo Sederberg. Parvin Titus, F.A.G.O., teaches only during the winter sessions.

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**St. Louis News Summary**

By N. WELLS  
Official Representative

"Concordia Chorus is Heard with Symphony in Liszt's Faust" was the heading of Harry R. Burke's review in the Globe-Democrat of the symphony concert, March 29. Furthermore: "As the orchestra responded to Goossen's command, so did the Concordia Seminary male chorus of 125 voices. In itself a chorus well and intelligently trained, excellently balanced as to tone is Concordia's. It gave an intelligent response, was brisk in attacks and clear in releases, phrased with exactitude, and provided some moments in pianissimos that were not less thrilling than those of the glorious outburst of its full singing strength."

Prof. G. Stelzer, Mus. Doc., of Seward, Neb., gave a recital at Concordia Seminary April 6. His own compositions gave an interesting spice to the excellently played program. His compositions ought to be made available to other organists; Mr. W. Middel-schulte frequently features one of his numbers. Mr. Wade Fallert continues his recitals at Scottish Rite. The Apollo-Morning Choral Club will present Haydn's "Creation" under the direction of Mr. Charles Galloway.

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The "Crucifixion" by Stainer was sung for the eighth time by Salem Evangelical Choir under the direction of Mr. Christian H. Stocke.

The veteran conductor of this Holy Week "classic" is Mr. William M. Jenkins. For the tenth time he directed a public rendition in Vandervoort Music Hall (a department store) on Wednesday and Thursday afternoons of Holy Week. How many times Mr. Jenkins has sung it with his church choirs we do not venture to estimate; but every year a large audience gathers to listen to the story of the Cross as told in music by Sir John Stainer.

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The Bureau is anxious to place a man whose reputation is of the best but who has been the victim of unusual circumstances and is accordingly in search of a church position. T.A.O. readers can be of direct assistance if they will notify the Bureau of any vacancy within their knowledge.

An organist of national reputation is spending the summer in New York City and would appreciate an opportunity to substitute on any of the Sundays from July 6 to Aug. 3.

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## —PILCHER CONTRACTS—

Atlanta, Ga., 4m for Hebrew Benevolent Association's Temple.

Louisville, Ky., Clifton Christian Church, 2m.

Nashotah, Wis., Nashotah House of the Episcopal Seminary, 2m.

Vidalia, Ga., Baptist Church, 2m.

Albert J. Strohm of Chicago dedicated the 2-27 Pilcher in St. Augustine's P.E., Rhinelander, Wis., March 30. This instrument uses in the Swell a unit at 16, 8, 4, 2 2/3, 2, and 1 3/5, which so increases the color possibilities that the stoplist will be reproduced in later columns.

## —FARNAM—

Lynnwood Farnam resumed his series of recitals on Bach and His Forerunners on April 6 in the Holy Communion, New York; the April dates were 6, 7, 13, 14, 20, 21, 27, 28, the 28th being given on the big Austin memorial organs in St. George's Church instead of on the Skinner in Holy Communion.

FRANCIS EDWARD AULBACH of the Church of the Epiphany (city not named) gave Gaul's "The Passion" Palm Sunday evening.

EUGENE GOOSSENS, conductor of the Rochester Symphony, has been engaged for opera performances in Philadelphia next season.

FRED FAASSEN of broadcasting fame visited Chicago April 13 with Zion Choir for a concert in Orchestral Hall.

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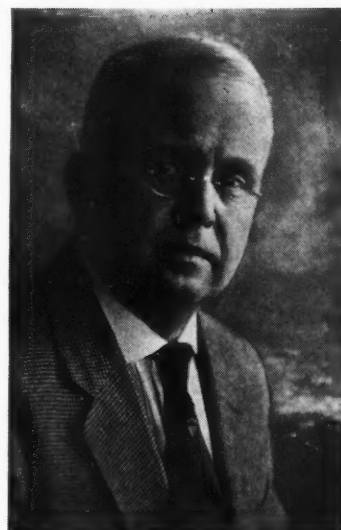
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**MR. HARRY L. VIBBARD**

Professor of organ and piano at Syracuse University, and organist of the First Baptist, Syracuse, N. Y., was born in Limestone, N. Y., and graduated from Syracuse University and its College of Fine Arts, with the degree M. Mus. He studied organ with Wilhelm Kaffenberger, Dr. G. A. Parker, and Widor, and held organ positions in the Park Presbyterian and First M. E. prior to his present appointment in 1921. His organ is a 4-100 Casavant built in 1918, and he is organist of a Masonic lodge and the Syracuse Consistory, and director of the Tigris Chanters of the Shrine. He has given over 300 organ recitals and has a long list of published compositions, including An Indian Serenade and Whims by J. Fischer & Bro. and Scherzino and Legend by Gray, for organ; seven anthems, eight secular songs, and seven choruses.

## —PAUL E. GROSH—

of Grove City College, Grove City, Pa., has been appointed director of music of Grace M.E. Church there, with two choirs of 150 voices under his command. March 25th the men's club of the First Presbyterian presented Prof. Grosh in a recital, with a program so carefully planned that each composition was the subject of special comment to the recitalist afterwards.

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## —CORRECTION—

Miss Alice Andrew, whose unusual service programs have been the subject of favorable comment in these pages, is in Washington, Penna., not D. C. The last time her work was mentioned we inadvertently got it as D. C.; all other times we had it correctly. Our correspondent tells us that "Washington, Penna., was the first town to be named after our first President, and the home of the first college west of the Allegheny Mountains. It has entertained many distinguished visitors—Louis Philippe, Lafayette, Santa Anna, Emperor of Mexico, Robert Fulton, and many others. And then the town is only 30 miles from Pittsburgh and Harvey B. Gaul!" That settles it. Enough fame for any town. We apologize.

JUDSON W. MATHER'S season of special presentations included Yon's Concerto Gregoriano for organ and piano, the regular "Messiah" performance, Gaul's "Holy City," and Gounod's "Redemption."

## Great Britain

by  
DR. ORLANDO  
MANSFIELD  
Official  
Representative



Amongst other February losses I may mention the death of Mr. A. C. Praeger, a well-known London organist, sometime chorister in St. George's Chapel, Windsor, and an organ student under Mr. George Riseley of Bristol, and Mr. Bucknall, of Bristol's fashionable suburb, Clifton. Mr. Praeger was a nephew of Ferdinand Praeger, the author of "Wagner as I Knew Him." Then, on Feb. 2, there passed away Mr. W. L. Luttman, since 1907 organist of St. Alban's Cathedral; and, in January, the generous amateur, Mr. H. C. Embleton, who was founder and treasurer of the Leeds Choral Union, a man who took that body to Continental cities at his own expense, and of whom Sir Henry Coward relates that "he once gave \$20 publicly towards

the cost of a church organ, at the same time giving \$5,000 privately."

For some time the question of the reconstruction of Willis's famous organ in St. George's Hall, Liverpool, has been under consideration by the Corporation, following reports and plans laid before them by Mr. Ellingford, the corporation organist. It now appears that Mr. Ellingford's ideas are being adopted, and his suggestions carried out, with comparatively insignificant modifications. The present console is to be retained as regards position, but there are to be tilting key-boards. The pitch, however, is not to be altered, a matter for regret, I should imagine, in view of its present excessively sharp condition.

An historic London Church, that of St. George's, Bloombury, built in 1724, to the designs of Nicolas Hawksmoor, and with a statue of George I on the steeple, has recently undergone extensive repairs in which the organ shared. To me this locality is interesting, as it was upon the old organ that, as a youth, I received some organ lessons from Dr. E. H. Turpin. Here I played and (*mirabile dictu*) successfully passed the examinations for the diplomas of Associate and Fellow of the College of Organists, one of my fellow-candidates in the former examination being Mr. Edwin Lemare.

A matter of far greater interest is that the reinstallation of the famous Willis Organ in St. Paul's Cathedral is making good progress, so much so that it is confidently expected that by June the instrument will be replaced in its former position, with the important addition of electric connection between its divisions. Dr. Stanley Marchant, the present organist, proposes to give recitals on July 1st and 5th; and, apart from their musical value, these performances will be of great interest as being events of very rare occurrence in the great metropolitan edifice.

Concerning the passing of my valued friend, Mr. Josiah Booth, the composer of the hymn-tune "Commonwealth," of

whom I wrote in detail recently in these notes, the press notices, in both religious and musical papers and magazines, have been altogether inadequate. The March issue of The Choir contains a column devoted to the memory of the great hymn-tune writer, but even this does not mention the excellent work Mr. Booth did as Editor of the Chant and Anthem section of the Bristol Tune Book.

Mr. Geoffrey Shaw in a lecture on Carols, delivered some little time ago at Manchester, attempted to upset the traditional story of "Good King Wenceslas," and was promptly brought to book by the Manchester City News reprinting an article from The Choir "setting forth the true facts" of the case. In this country we are suffering considerably from the irresponsible chatter of the Shaw brothers, and an occasional exposure of inaccuracy or partiality in their statements and opinions tends to the restoration (in matters concerning church music) of what Dean Stanley once termed, "An ampler, purer air." The Musical Times complains that the broadcasting musical programmes of the British Broadcasting Company contain "rank bad music of all kinds" as well as "a host of features so low in quality that the perpetration of their equivalent on the literary side would be inconceivable." Vituperation is an Englishman's national failing; but this is a case in which I venture to think the writer of the criticism quoted is, to say the least, not "much out o' the way."

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